



INCORPORATING VANITY FAIR

Vogue

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MIDWINTER. NORTH AND SOUTH. JANUARY 1, 1939. PRICE 35 CENTS

Cannon Towels



Ring in the New

What, cheer after New Year? . . . O, lots and lots of it! Look to the White Sales for the new Cannon towels . . . bright tropical colors like Dawn and Jade and Nectarine. A few dollars now will give your bathroom sea-garden beauty in the finest towels that money can buy. Cannon's tempting prices begin at about 25c and stop at \$2.

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COLORS GUARANTEED FAST



PEARL NECKLACE	\$4400.
GOLD, DIAMOND AND SAPPHIRE	
WATCH BRACELET	240.
DIAMOND RING	1625.
STERLING SILVER VANITY CASE WITH GOLD,	
SAPPHIRE AND DIAMOND ORNAMENT	165.

TIFFANY & Co.

FIFTH AVENUE & 37TH STREET, NEW YORK

QUALITY, SMARTNESS AND VARIETY
MODERATELY PRICED

STERLING SILVER MEAT DISH, 14 IN.	\$95.
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STERLING SILVER TRAY	17 ⁵⁰
TWELVE SPODE CHINA ENTREE PLATES	39.
TWELVE GLASS GOBLETS	18.



This woman is asking for
GENUINE FROMM FOX
and she is getting it

Genuine FROMM *Bright-With-Silver* Foxes
are positively identified in two ways:



MEDALLION—This medallion is attached to the nose and sealed. Be sure that it has not been tampered with.



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TRADEMARK—This trademark is stamped on the leather side of the pelt, at the left, just above the tail, and the exact serial number of the medallion in the nose is stamped under the trademark on the leather. Your furrier will be glad to open the lining of the garment and show you this trademark and serial number that cannot be effaced or destroyed in dressing or manufacture. This is the actual size of the trademark; the arrow shows where to find it on the pelt. If it is not there, the pelt is not a genuine FROMM. Be sure to see this trademark and compare the number under the trademark with the number on the medallion. It is your guaranty that yours is a FROMM FOX.


Rare Beauty, too
identifies FROMM FOXES

All new crop genuine FROMM FOXES are *bright-with-silver* and absolutely pure in color. Every pelt is generously silvered from nose to tail and the silver is pure white wherever it appears. The black guard fur in the neck and tail is pure black, not reddish, rusty or tinged. The under fur of the pelt is a pure slate color. At the shoulders appears a clearly defined black cross—the distinguishing mark of a truly fine silver fox.

If you have any doubt that yours is a genuine Fromm Fox mail it to us for inspection. In case of misrepresentation we will assist you in securing a genuine Fromm pelt, or in having your money refunded. The new crop of Fromm Pedigreed Foxes will be marketed early in February.

FROMM BROS., INC., HAMBURG, WISCONSIN

FROMM *Bright with Silver*
Pedigreed **FOXES**



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Fifth Avenue, New York

introducing
"SKINTITE"
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At last . . . a bathing suit that moulds your figure, yet keeps its place! Made according to an Olympic Swimmer's patented design in sturdy pre-shrunk fabrics, "Skintite" resists stretching, sagging, shrinking.

ITS SIDES ARE LACED to give a perfect individual fit through waist and hips, to prevent "riding" over the thighs.

ITS UPLIFT TOP is designed to give firm support, to stay in place.

ITS SHOULDER STRAPS ARE ADJUSTABLE, can be worn halter fashion, in cross strap or full sun back.

Different from any bathing suit you've ever worn, it's becoming, comfortable, easy to wear. Exclusive with Best's.

In Everfast wide wale striped cotton pique . . . green and black or teal blue and rust. Sizes 12 to 20. **4.95**

In Rayon slipper satin . . . plain white, royal blue or black. Sizes 12 to 20. **5.95**

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Have you read "The Misfortunes of Sophie"?

It's the little old-fashioned red book that French children love. Illustrations very Alice-in-Wonderland in feeling. A big influence in the recent openings—inspiring demure little Second Empire dresses like these of Fiesta Crepe woven with Enka Rayon. PAUL, left. Second Empire boy's suit with white piqué-revered bolero. Sizes 10 to 18, 39.95 SOPHIE, right. With organdy *guimpe* and smocking above and below the new low waistline. Sizes 10 to 16, 35.00 Debutante Dresses, on the Eighth Floor



Two new second empire dresses of Fiesta crepe
woven with Enka Rayon

Bonwit Teller

Fifth Avenue at 56th St., New York
NEIMAN-MARCUS . . . DALLAS
BULLOCK'S . . . LOS ANGELES

AMERICAN ENKA CORPORATION • 271 CHURCH STREET • NEW YORK

Vogue
January 1st, 1939

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Whole No. 1595

THE
FAIR
OF
FABRIC
HANGS
BY
A
THREAD
AMERICAN
ENKA
RAYON

HOYNINGEN-HUENE



BERGDORF GOODMAN



Sheer enchantment in Silk

Lovely to look at! A joy to wear! Beauty that is more than surface deep! All these, and more, are the attributes of A Good Silk Dress. There is no need to sacrifice quality for beauty. Whether your choice is crepe, satin, taffeta, chiffon or a shimmering sheer like the gown above, insist on silk. Beauty, charm and quality combine in A Good Silk Dress.

INTERNATIONAL SILK GUILD • 250 FIFTH AVENUE • NEW YORK

B. H. Wragge

glorifies the queen's THISTLE

Blouses & Skirts, Main Floor
—also B. H. Wragge Shop, Fifth Floor



Immaculate white thistles scattered over a rough spongy Du Pont rayon ground in these good North-South colours: coral pink, herb green, sand beige, middle blue. Exclusive. And as usual—matched up to well-tailored B. H. Wragge tweed jackets and skirts. All together in the new B. H. Wragge Shop—Sports Fifth Floor.

Sketched. Herringbone tweed basque jacket. Sizes 10 to 20, 15.50
Four-gore skirt. Sizes 10 to 20, 10.95 The thistle print blouse, 6.50
Above. One-piece thistle dress with gored skirt. 10 to 20, 19.95

Center. Twelve-gore wool skirt in tile, blue, violet, rose, pink, 8.50
Thistle blouse in sand, pink, middle blue and wine. 12 to 38, 6.50
Left. Thistle print play suit. Tailor shirt and well-cut zipper shorts, front-dirndl tie-skirt. Matching kerchief. In sizes 12 to 18, 19.95

P. S. Big matching pastel felt slouch, with thistle print band, 7.50

Mail and telephone orders filled. Call Eldorado 5-6800

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GEORGIANA
FROCKS

Capture Sportsack*



MODEL 4007 (upper left)—Twirl stripe, an important print. All around pleated skirt—a young rage. Matching corselette girdle. Pottery contrast colors on luggage, lime green, pottery blue, or navy grounds. Sizes 10 to 40.

MODEL 4006 (lower left)—“Little Apple” print with 1939 convertible neckline. Easy flare skirt. Pottery blue, navy, tea rose, lime green, luggage. Sizes 14 to 44.

MODEL 4005 (center)—“The Doodler” print in brush strokes. Slide high or low throat. Flared skirt with kick pleats. Lime green, tea rose, pottery blue, or navy. Sizes 14 to 42.

MODEL 4003 (upper right)—Cameo print, a high fashion theme. So are these pockets and uplift yoke. Pottery blue, tea rose, lime green, luggage, or navy. Sizes 12 to 40.

MODEL 4002 (lower right)—Off side slide fastener—off side kick pleat. Very slenderizing. Smart batteau neckline. Notice the Lucky Shoe slide. Navy, mint green, pottery tan, pottery blue, or pottery rose. Sizes 10 to 20.

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play star in
Du Pont Spun Rayon

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RAYON
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Once you see the Sportsacks, you'll go head over heels for a Georgiana wardrobe—be twice as smart—own double the clothes on the same budget. Airy, sunshine Sportsack is the last word in Du Pont Spun Rayon—America's finest rayon. Georgiana dressmaking detail and prints are headlines from resort reports. Buy one for fun in your life. They're washable, crease-resistant, permanent finish. Price, \$6.50

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CONTROLASTIC—



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Matelasse wool with Controlastic 10.75

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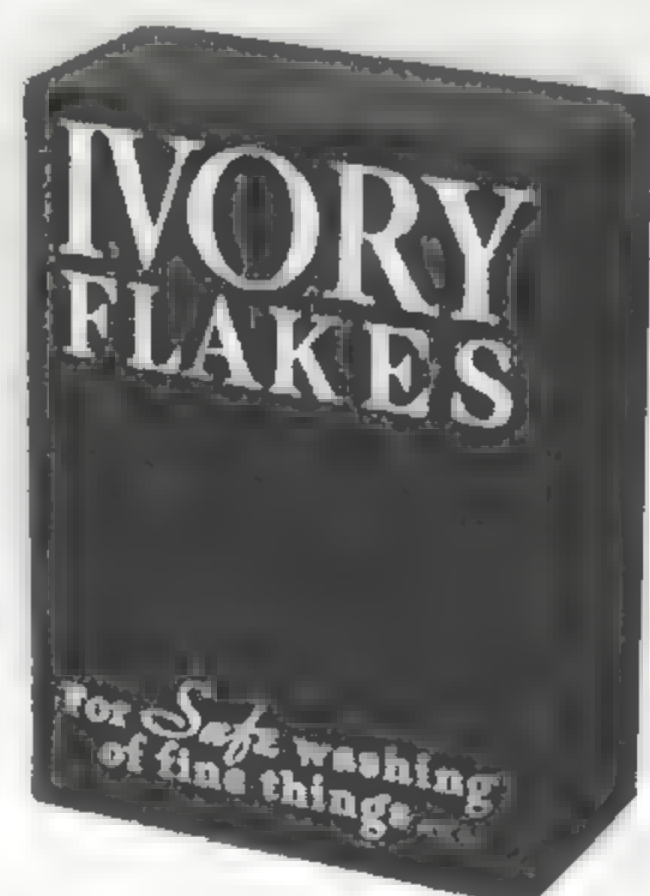
EARLY • AMERICAN • PRINTS



These 5 SWANBACK crepes
wash beautifully in pure IVORY FLAKES

EVER MADE A DRESS? Well, even if you've never tried, you'll want to start sewing the minute you see these quaint new pioneer prints!

CHOOSE YOUR PRINT! "Calico," "Stagecoach," "Spinning Wheel," "Colonial Ribbon Bow," or "Colonial Needlepoint Embroidery." These festive small designs are becoming to every kind of figure and they're in the newest Spring colors!



99 44/100 % PURE

THEN BEGIN! Pick your pattern and pick up a pair of scissors. The small prints need no tricky matching at seams. Even a beginner finds it easy to sew this smooth "Swanback" crepe!

YOU CAN CARE for your new Spring dress yourself. Wash it as the fabric manufacturer tells you to . . . with pure Ivory Flakes! Gentle Ivory will help keep the patchwork colors ever so bright!

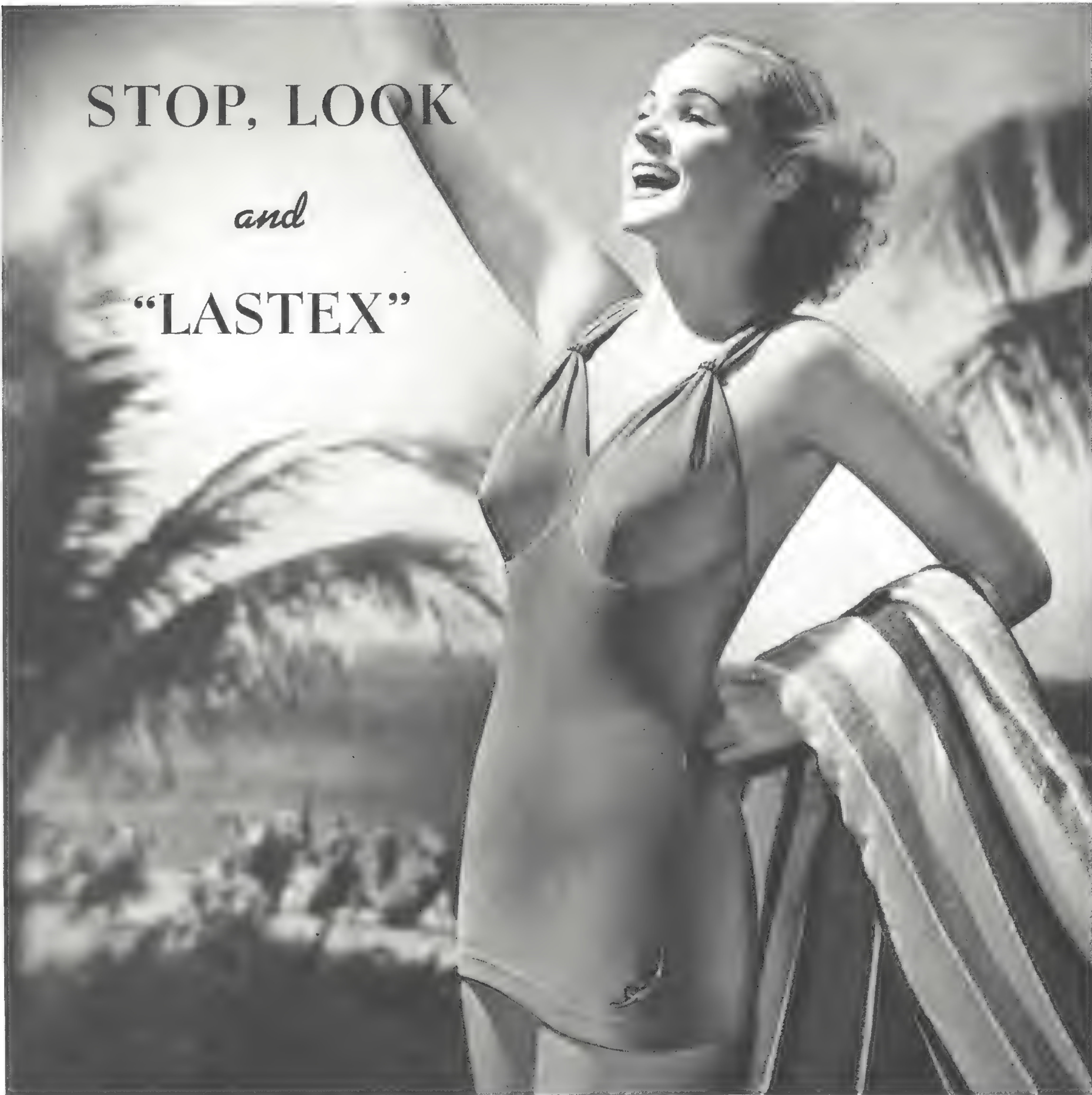
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STOP, LOOK

and

"LASTEX"



for beauty, fit and comfort

Now Showing at
Burdine's
MIAMI AND THE BEACH
Sunshine Fashions



Pippa passes in a dream of turquoise blue, made with "Lastex" yarn. The 1939 swim suit season is declared officially open at Burdine's, cross-roads of the world of fashion in beach and cruise wear. This half-skirt maillot is made with "Velva-Lure," a fascinating new fabric that imprisons sunbeams in a sheen of dazzling beauty, with adjustable

neckline and evening dress back. Burdine's and other leading stores are showing this and other styles, designed by leading suit makers, to control the feminine curve and the masculine eye, through the magic stretch of "Lastex." To be sure that your swim suit wardrobe has the benefit of this priceless ingredient—look for the "Lastex" label.

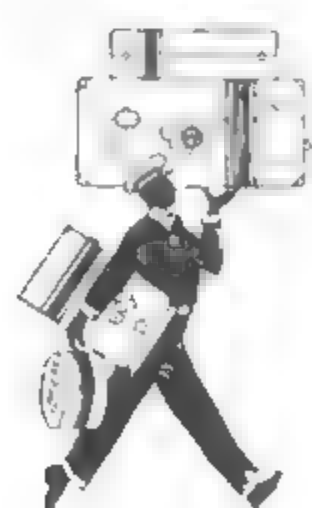
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An elastic yarn manufactured exclusively
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by United States Rubber Company
New York City

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Ready now is a great, new Burdine store. Thrillingly, dramatically beautiful, it is an appropriate setting for the most exciting collection of Sunshine Fashions we have ever assembled. More so than ever these new Sunshine Fashions will preview nation-wide trends for next Summer in smart resortwear and accessories. More so than ever it is fashion-wise to

BRING YOUR TRUNKS--- E M P T Y !

* © 1929 Burdine's, Inc.



CRUISE CLOTHES



(Above) Piping sharpens the collar, cuffs, and pockets of a plaid silk and acetate dress. *Talon* fastener keeps the placket trim.

(Left) Linen homespun, anti-crush, makes a bloused cardigan top and a trim skirt, closed at the placket with a *Talon* fastener.

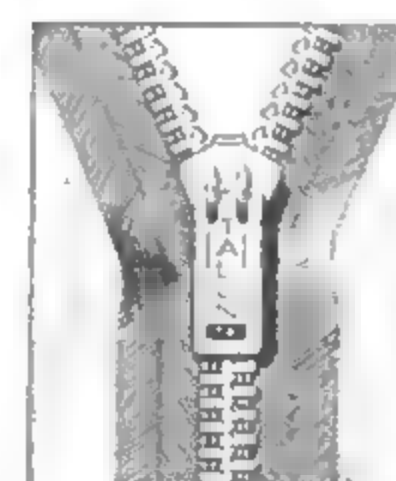
(Below) Sleeves cut for action and a *Talon* slide fastener for placket perfection—featured in this rayon crepe sports dress.



That's the
Ticket for
Tiny
Waistlines

Go *Talon* Fastener!

Away dull care! For now resort fashions feature the care-free TALON placket fastener. No more tedious underarm maneuvering. No more worry about gaps or popping plackets. Never a moment's time wasted in repair-work. Instead—a smooth, speedy, secure closure—that neither sea-air nor an irresponsible laundress can impair! Remember to ask for it by name and look for the word "TALON" on the pull-tab.



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SPORTS DRESSES

All dresses on this page are creations registered with the Fashion Originators Guild... available in sizes 12-20, at leading stores. For information where they may

TALON PLACKET FASTENER ★ MADE BY TALON, INC., MEADVILLE, PA.
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Porosa **HARD TWIST** *Fabrics* **FOR RESORT • CRUISE • TOWN**

Every woman who discovers the cool crisp tailored comfort of Porosa makes it the basis of her wardrobe. It has an almost miraculous resistance to wrinkles...tailors and drapes perfectly with a cool freshness that

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This label is provided for all costumes made of Forstmann Woolens. Look for it.

Forstmann Woolens

100% VIRGIN WOOL—SUNTESTED DYES

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Everfast Fabrics

of du pont rayon

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3. Chundra dressmaker bathing suit completely lined with rayon jersey. White with blue and red, white with purple and lime. 12 to 20. 7.95
4. Solaire sports frock in monastic silhouette. Sail red, natural, aquatone, teal blue, gold. 10 to 18. 7.95
5. Formal in East Indian print of Everfast Chundra. Lavishly pleated skirt. Red or blue. 12 to 18. 29.95

For the store in your city carrying these fashions, write to

EVERFAST FABRICS, INC.
40 WORTH STREET, NEW YORK CITY

Look for these garments at BEST & CO., NEW YORK • CARSON PIRIE SCOTT, CHICAGO • NEIMAN-MARCUS, DALLAS

A Second Great

**"AMERICANANA
NUMBER"**

of Vogue

is in the making-



"AMERICA—Today and Tomorrow"

"AMERICA, I love you!" We sing it—we swing it. We shout it—we mean it. We love its invincible youth—its strength—its ability to bring the future within the grasp of the present.

Last year, in its first "Americana Number," Vogue gave you a quick-paced impression of our national life—a picture so vivid and colourful that this issue enjoyed the largest sale of any in Vogue's history.

This year, in its second "Americana Number" to be published February 1st, Vogue will again paint a brilliant panorama of the life, the fashions, the personalities, the amusements and the activities of "America—Today and Tomorrow."

Against the dramatic background of the New York World's Fair, Vogue will give you a preview of "Fashions of the Future," projected by nine leading industrial designers, now engaged in streamlining the "World of Tomorrow."

Challenged by Vogue to create a new sheath for the "Woman of Tomorrow," these men, who have changed the silhouette

of everything from locomotives to washing machines, now pick up the fashion gauntlet. With streamlined gallantry, Russel Wright, Donald Deskey, George Sakier, Henry Dreyfuss, Gilbert Rohde, Joseph Platt, Egmont Arens, Walter Dorwin Teague and Raymond Loewy give you their versions of tomorrow's fashions. These models have been executed by leading New York shops, and will be shown by Vogue in colour photographs.

"Clothes that America Does Best" will be the fashion theme of the issue. And since the clothes America *does* best are the clothes America *wears* best, you'll find Vogue's second "Americana Number" packed with smart, new, wearable fashions. In addition, there'll be news about American textiles, shoes, belts, gloves, cosmetics, corsets—and scores of other products of American craftsmanship.

Vogue's second "Americana Number" brings you America-in-Transition—a great country forever rushing toward new horizons. So watch your newsstand for one of the most brilliant and exciting issues that Vogue has ever published!



VOGUE'S Second Great "AMERICANA NUMBER"

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QUIZ NO. 3

- 1 Write a Vogue's-Eye View of Christmas in not more than 150 words.
- 2 Write a thumb-nail sketch of any current actor or actress (stage or screen) patterning it upon pages 104 and 105 of the December 1 issue.
- 3 If you were an editor of Vogue whose duty it was to determine the general contents of the magazine, how would you have handled the December 1 issue? Which features did you like? Which ones would you have omitted, and what would you have substituted in their place?
- 4 On page 114 of the December 1 Vogue, there is a photographic heading for "50 Christmas Gifts". Describe or illustrate your suggestion of a heading for this feature.
- 5 If you were to do a double-page spread of college wear for mid-winter, which clothes would you use? What do you think college girls would be most interested in, and in what issue would you like Vogue to show this feature?



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THE DOG MODE



These puppies will grow up to be true to the loyalty of Greyfriar's Bobby. Courtesy of Mrs. C. V. Davis

Companion to Victoria

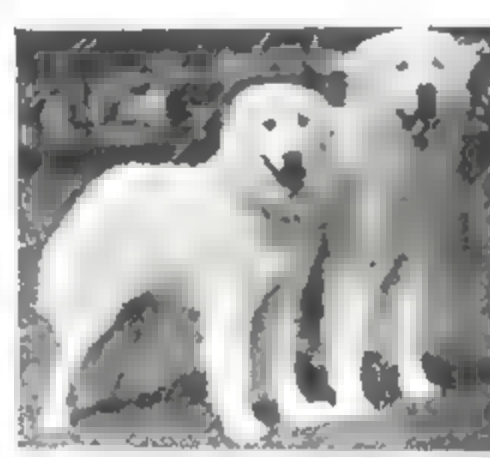
TO the little Skye that shadowed the tiny, fat Queen down palace halls for a conference with a Prime Minister or a chat with a rare visitor, life must have seemed all plush with never a whisper of brashness to colour time for the two. Now and then, he must have longed for a stretch of earth and wondered about things, and why, because of him, his Skye Terrier brothers and sisters had become the fashion in dogs of Victoria's England.

It was a phenomenal enough success—being chosen as companion to Britain's Queen. It placed the Skye among the "wanted ones," and high-lighted those engaging Skye characteristics about which many stories had been told during the previous four centuries or so.

There was Greyfriar's Bobby. Owned by a shepherd and farmer of sorts, who made weekly excursions to Edinburgh in the 1850's, Bobby was a small, drop-eared Skye, a



The Skye, longest in body, smallest of terrier tribe.
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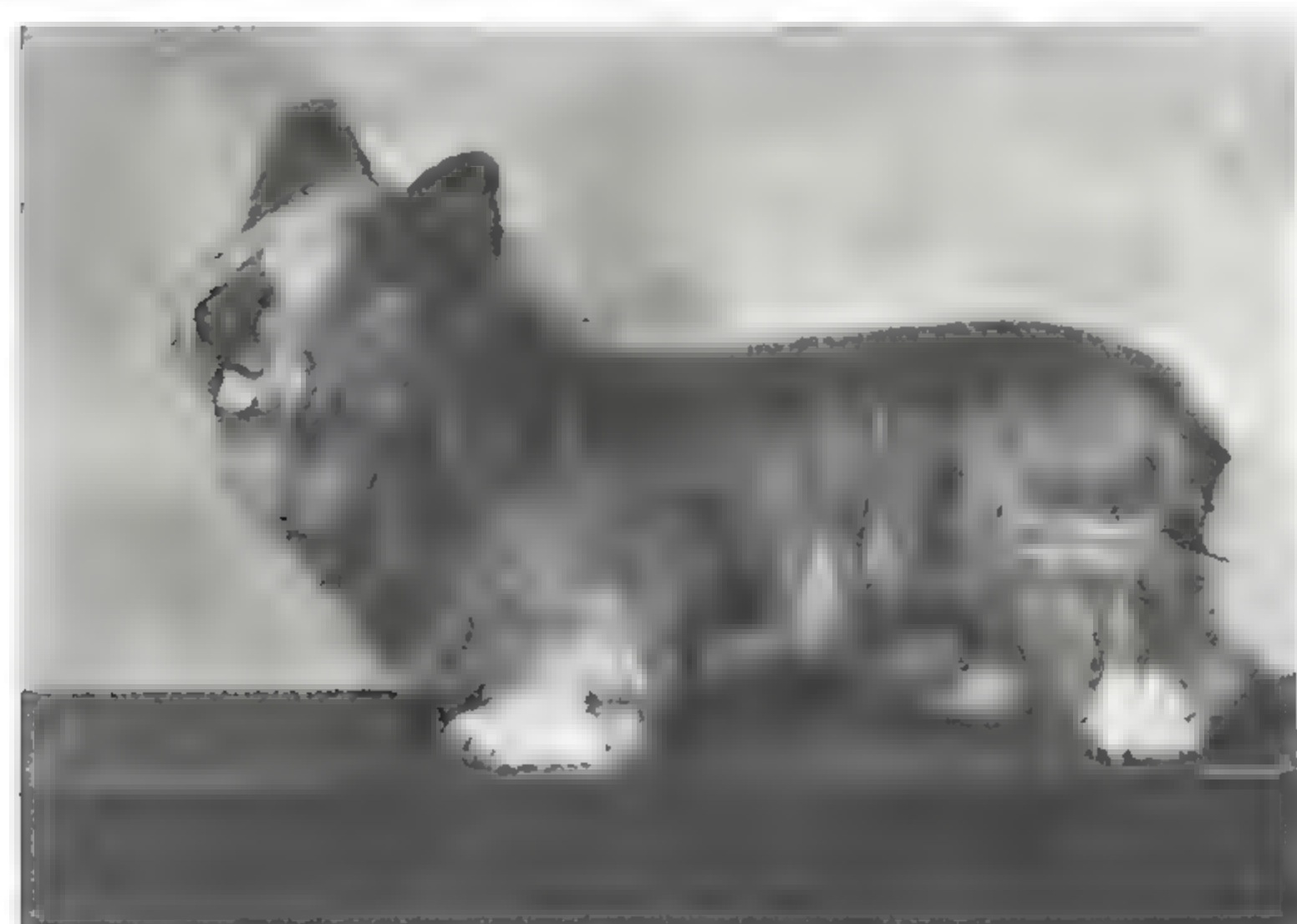


The little Skye Terrier is coming back into popularity. Rosebud of Merrymount, owned by Mrs. C. Davis

sad little dog that trailed the old man in and out of his favourite haunts in town. At his master's death in 1858, Bobby reappeared in Edinburgh, made his way to the grave in the Greyfriar's churchyard, and remained there for more than a decade. When the rains and the snows came, Bobby took refuge behind a fallen tombstone a short distance away. At his death in 1872, he was buried in a grave close by his master's. To-day at the end of the George IV. Bridge—just opposite the main gateway to the kirkyard—is a statue of Bobby, erected by the people of Edinburgh to commemorate Bobby's unparalleled devotion and fidelity to his master.

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There are glamorous pages in Skye Terrier history, too. In writing on "Englishe Dogge" in 1576, Johannes Caius notes: "Brought out of barbarous (Continued on page 18)



The Skye Terrier, named after a tiny island northwest of Scotland. George of Merrymount; Mrs. R. P. Adams



Ch. Gregory of Arreton and Rattlin' Willie of Iradell

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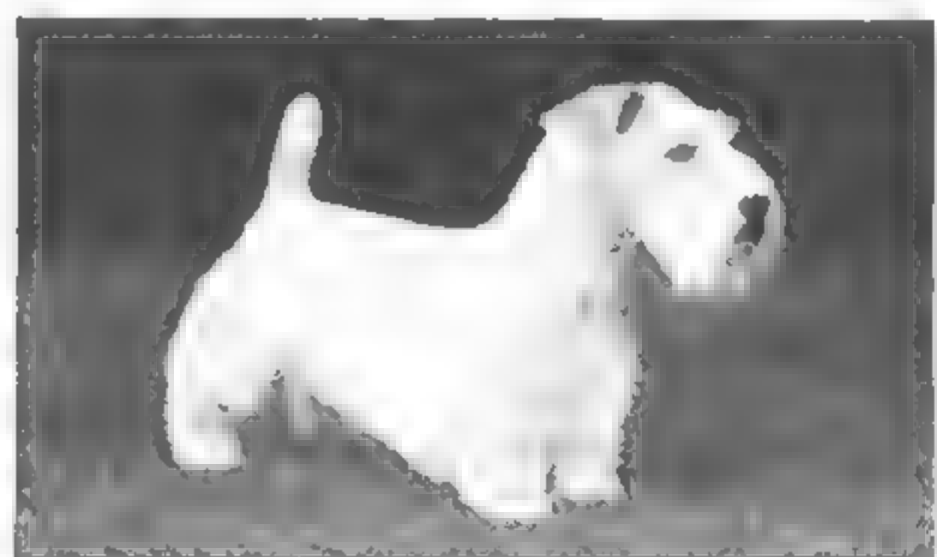
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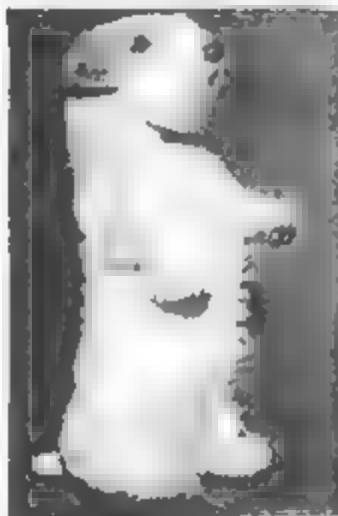
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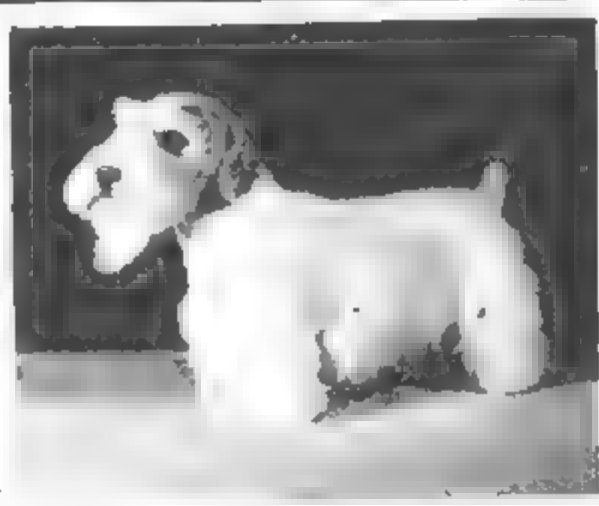
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THE DOG MODE OF VOGUE

A Skye Terrier in a more thoughtful
mood. Here is Ch. Blackie aus dem
Asgard Clan, Mrs. K. Metcalf-Allen

(Continued from page 17) borders fro' the uttermost coun-
tries northward . . . which, by reason of the length of heare,
makes showe neither of face nor of body." There's a legend,
also, that when the fleet of the Spanish Armada was strewn
up and down the rough coast of the Scottish Hebrides in 1588,
the dogs rescued from the ships were crossed with the origi-
nal terriers of those tight little islands. In the accounts of
that time long ago, there reappears the tale of a castle on
the Island of Skye, its mistress and her kennel of beautifully
put-together dogs.

Because the preservation of a dog in those early days
was dependent largely on its utility rather than on grace or
conformation, it was a question of how well a breed could
work with the hunter or how assiduously he watched over the
animals on the farm. In Northern Scotland, the Skye was used
for bolting the fox and in dislodging the wildcat from her den.
Many will wonder how the Skye was fitted for this arduous
rôle, but its long, low body and short legs enabled it to
do a terrier's job—of "going to ground" and of squeezing
between crannies and boulders. Like the Greyhound, its length
of body fitted the Skye to cover ground at a remarkable speed.
Every one who has seen the Skye in pursuit of a rabbit recog-
nizes this.

With the establishment of shows and the placing of
breeding on a scientific basis, the Skye was among the origi-
nal group of breeds to be registered in the first English Stud
Book in the middle of the nineteenth century. And Skyes soon
became known and popular throughout England. At one of
the earliest shows, the entry in the breed alone was over fifty.
And the Queen's interest in the Skye did much to draw atten-
tion to the terrier, of which it has been said: "The world is
better for having bred him."

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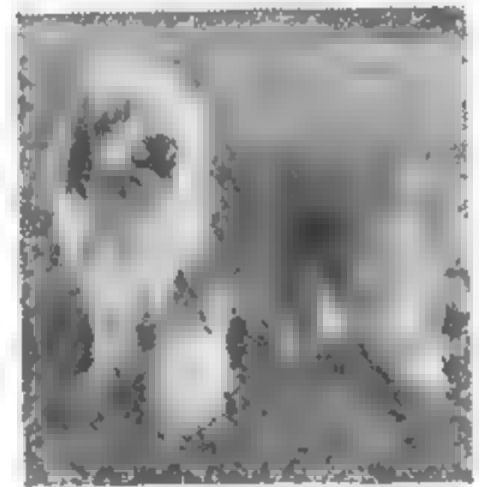
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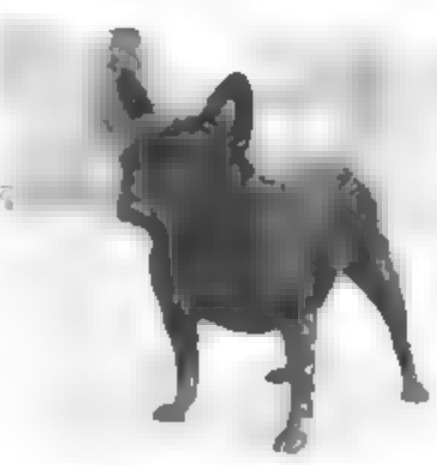
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Section I of this January Double Number is equally notable for its publication of the six houses which have won House & Garden's coveted Awards in Architecture—1938 . . . for its showing of model rooms by leading decorators . . . and for its presentation of the new "space-saving" furniture.

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VOGUE'S TRAVELOG

FLORIDA ROUND

January brings forth a host of interesting and amusing events in Miami and Miami Beach, Florida. For by this time the season has hit its true stride and the round of activities hums with busy days to come.

If you are a race-track enthusiast you will be devoting a good share of your time to the Winter Horse Racing Meet at Tropical Park which has been under way since December 19 and continues through January 10. The next day your attention will shift to Hialeah Park for the opening of their Winter Racing Meet, which runs from January 11 through March 4.

For a little extra diversion, possibly to take your mind off the horses, there is the Orange Bowl Football classic on January 2nd at the famed Orange Bowl in Miami; or you can devote a few days to the Annual All-American Air Manœuvres on January 6-8, also at Miami. For golfers there is Miami Mid-Winter Amateur Golf Championship, a four-day tournament starting on January 31 and running through February 3; and yachtsmen will turn to their hobby on February 11 with the running of the Sir Thomas Lipton Cup Race.

St. Petersburg, Florida, carries its share of the season's activities in just as busy a program. Starting on January 15th there will be a fishing tournament under the auspices of the St. Petersburg Times. This will be supplemented by other sporting events, with several golf tournaments on schedule for golfing enthusiasts.

FLORIDA

Bradenton

Hotel Manatee River. Near St. Petersburg, smaller, less expensive. Modern. Rooms & Apts. Golf, bathing. Good food. Write hotel. N. Y. Tel. EL 5-6700.

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FLORIDA

Miami Beach



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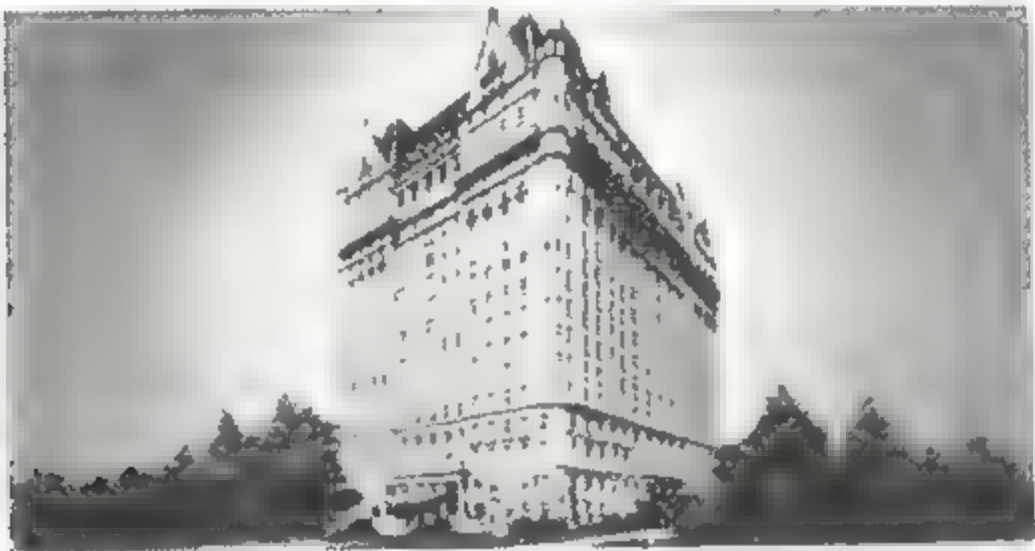
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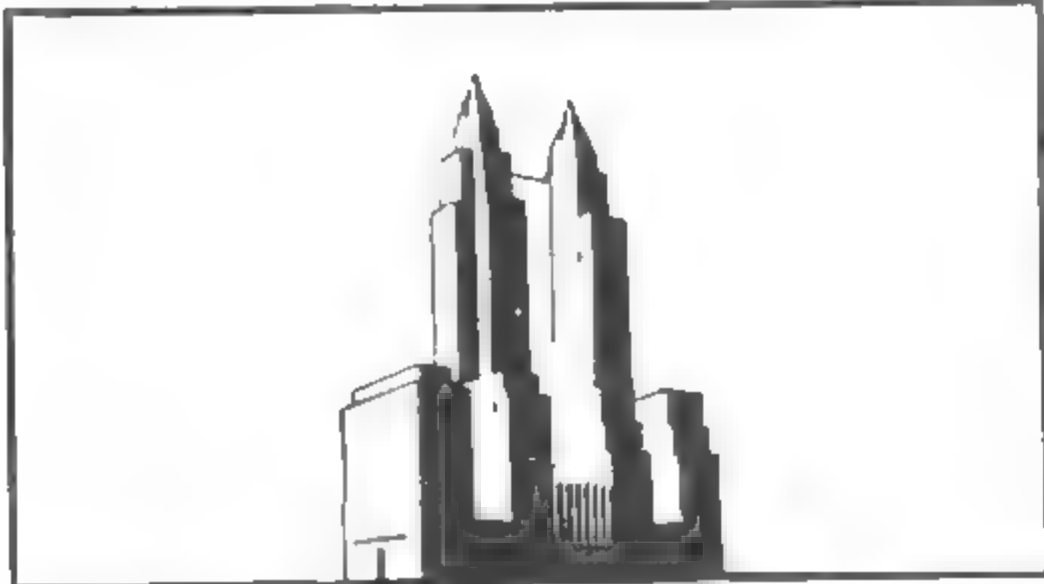
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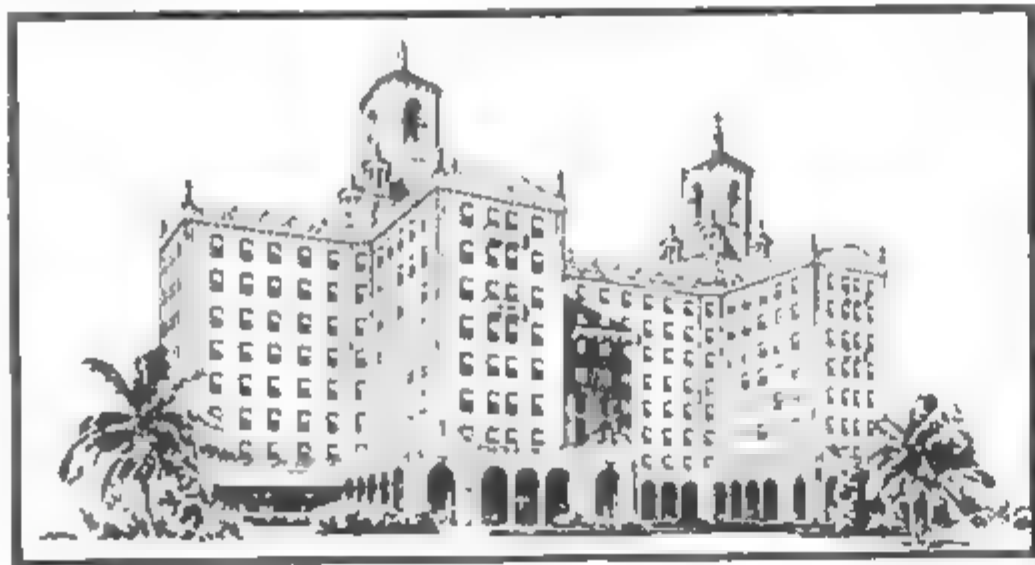
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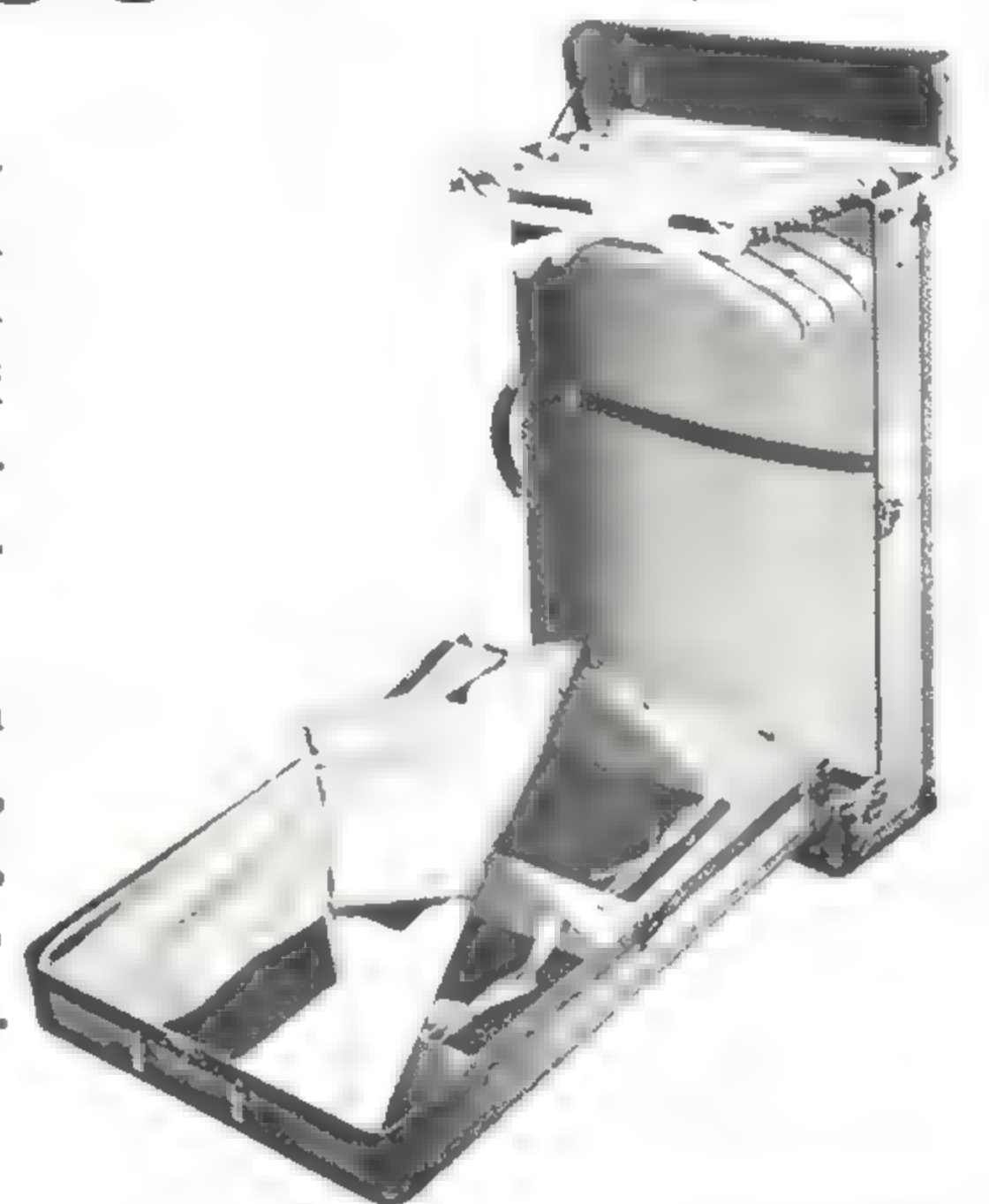


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Vogue's address book

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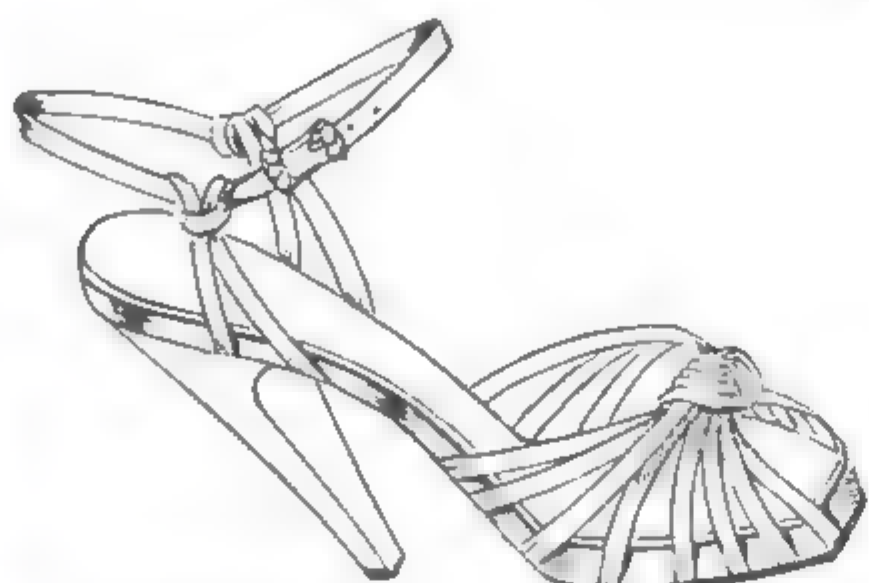
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VOGUE COVERS

More Harry Richman

The Road to Mandalay is the evocative name of Harry Richman's new night-club at Delmonico's. There are two rooms, the "Supper Room" where Adelaide Moffett and Mr. Richman sing and Mary Raye and Naldi dance during supper, and a bigger, less dressed-up room with a sixty-foot bar. Cavallero and Joseph Rines, who used to be at the St. Regis, do the music, and Kurt Versen's rose-colored lighting is easy on the eye.

Though there aren't any flying-fish, everything else that goes with Mandalay is there: little elephant bells to give away to the ladies, scenes of India on the walls, and, in the far end of the big room, a complacent bronze Buddha.

Badminton

There's a dark brown building on the corner of Thirty-Third Street and Park Avenue, which looks at first glance like a prison or a tomb, an unlikely place for an afternoon's fun, but which is actually the Seventy-First Regiment Armory. On the second floor is Rips' Badminton and Tennis Club, where you can play Badminton or tennis until seven-thirty p.m. on week-days, eleven p.m. on Saturday, Sunday, and Monday.

The price is very reasonable, and Berkeley Bell, a former ranking amateur player, is there to give instruction. Rackets, shuttlecocks, and tennis-balls can be rented or bought outright. Downstairs, there are dressing-rooms for men and women and, in case you're hungry after all this exercise, a restaurant.

Knoedler's "Views of Paris"

"Views of Paris" make up the show at the Knoedler Galleries, 14 East Fifty-Seventh Street, from January 7 through January 28. The exhibition includes paintings of Paris from the eighteenth century through Raoul Dufy's splashy, sophisticated map-picture. There are four paintings by Canella, including one of Saint Germain l'Auxerrois and an inevitable one of the *quais*. There are two paintings by Van Gogh, one of the Moulin de la Galette. The famous Monet paintings of the Gare St. Lazare are here, and one of the Pont Neuf. There are some drawings by Constantin Guys, a painting of the Luxembourg by Mary Cassatt, and a Manet race-track scene. A worldly Béraud painting shows the rue Royale at the turn of the century.

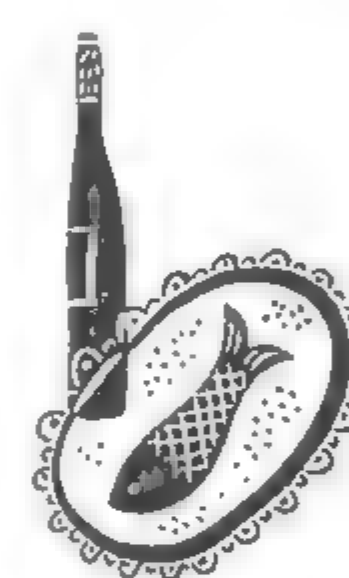
The show is a study in nostalgia. It is also an invaluable document for the historian of Paris. The Vernet painting of Paris in 1768 is particularly interesting, for it shows Notre Dame shorn of the little spire, which had been knocked off by lightning a year or so earlier.

Forward swing

Benny Goodman is appearing as guest artist with Joseph Szigeti, the Hungarian violinist, at Mr. Szigeti's only New York recital, on January 9 at Carnegie Hall. The occasion is the first performance of a Rhapsody for Violin and Clarinet written especially for Mr. Szigeti and Mr. Goodman by Béla Bartók, the Hungarian composer.

Though "swing," as it is understood on Broadway, has no place in the Rhapsody, yet the score has the natural "swing" of all folk music, and several of its cross-rhythms, suggests Szigeti, may be taken as Bartók's "compliment to Benny Goodman." After a visit from Benny Goodman last summer on the Riviera, Mr. Szigeti wrote to Bartók suggesting the idea of a work for violin and clarinet. He assured the composer that if anything could be played on a clarinet, Mr. Goodman could play it.

Mother Leone's



Every one harmonizes to "There's a Long, Long Trail," and other old tunes, while eating dinner in Leone's, 239 West Forty-Eighth Street. Owen R. Jones, who has a monocle and plays the

piano, does almost as well with one hand as with two, and doesn't care whether you sing or not.

Mother Leone, who used to have a restaurant near the Opera House, spent all last summer in Italy, raking up new recipes to add to her old batch. She continues to concentrate on seafood dishes, and still remains off-stage in the kitchen. The outdoor fish-pond, where you catch your own fish, is now drained for the winter, but the Leones are thinking seriously of squeezing in a new trout-stream, indoors.

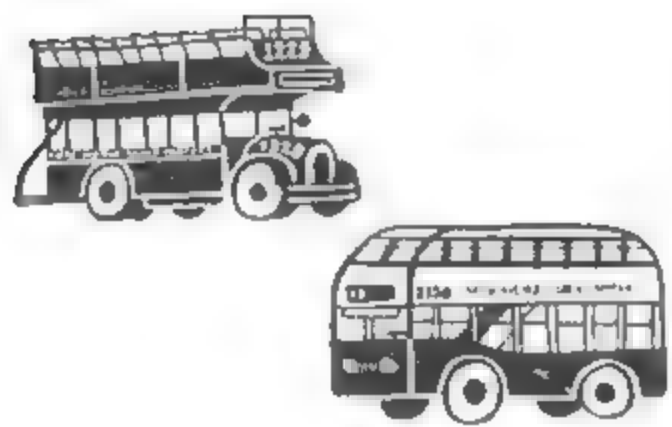
Oasis

If you want a simple, inexpensive place for winter week-ends, there is the Harbor Hill Inn, in Cold Spring, New York, just an hour and a half from Manhattan. High on the side of a hill, it looks down over the Hudson, across to the Storm King Mountains and, quite justly, isn't like an inn at all, being Mrs. Luigi Montefiori's own house.

Dinner is served by Mike, who looks as if he should be a violinist in Toscanini's orchestra, and, after dinner, visitors make their own fun. Although Mrs. Montefiori has no bar service, she doesn't mind if you bring your own. In the morning, a waitress, who walks as if she were on wheels, brings breakfast in to you.

Those who like riding can hire horses at a near-by stable. And, when the weather is right, there are hills and ponds for skiing and skating.

THE TOWN



Canadian Slalom



Along about this time the skiing in Canada begins to be really good, and the New York Central is cooperating by sending weekly excursions, both coach and Pullman, to Montreal and the Laurentians. You can leave at night and be in three or four feet of snow the next morning.

Dotted about the Laurentians are plenty of lodges and hotels. As a rule, the rates are quite low, and ski trails start right from the back-door. There's the Noah's Ark Inn at Piedmont. Not far away, in Sainte Marguerite, is the Domaine d'Esterel, surrounded by seven thousand acres of sprightly slopes (also the Alpine Inn and the Chalet Cochand). The Pinehurst Inn is at Val Morin. The Laurentide Inn, which has a team of eager huskies to pull guests from the station to the inn, is at Sainte Agathe.

And in Sainte Jovite, there's the Grey Rocks Inn. The Wheeler brothers, who own it, guarantee their visitors a shot or two at whatever game happens to be in season. They keep a powerful seaplane on Lac Ouimet, and, if a visitor wants to go moose-hunting, Messrs. Wheeler will fly him to wherever the moose are.

Perhaps the biggest hunk of land for skiing is the sixty-five thousand acre estate belonging to the Seignior Club, on the Ottawa River at Montebello, in the Province of Quebec. Standing in the middle of the club-house, which is shaped like a star, there is one enormous chimney, with six hearths at the bottom. A hard-crusted toboggan-slide drops down the hill, whizzing over the frozen river.

Biggest and oldest of the resort hotels in French Quebec is the Château Frontenac, which looks like the Tower of London, but is much more pleasant. Free buses leave every morning for Lac Beauport, where there are baby slopes and easy runs for beginners; giant cascades and curly trails for the old-timers. With two dance orchestras, and several game-rooms, the Château is good for a week-end, even if you never set foot on a ski.

On the restaurant front



The new up-croppings on the restaurant front are Au Bon Vivant at 112 East Fifty-Fifth Street, on the tree-lined block around the corner from Park Avenue, and Jimmy's Café Savini at 39 East Forty-Ninth Street.

Both are very much alike, good and quiet, fresh and clean, and both, besides giving you really good food, serve French and Italian dishes you can tell your friends about.

Renaissance of Pinocchio

"Pinocchio," for most of us a vague and rather sad childhood memory, is being given at the Ritz Theatre by the Federal Theatre Project. The more gruesome parts, such as the progressive lengthening of Pinocchio's nose, have been left out, and Pinocchio's sorrow and despair have been softened for the modern younger generation. The costumes by James Cochran, who designed those for "Haiti," are brilliant and amusing.

The whole play is now so much gayer, so much more varied, with a circus and an undersea ballet, than it was in Collodi's tragic and fantastic story. Yasha Frank, who is directing it, wrote all the dialogue in verse, which is set to music.

Chagall



Recent oil-paintings and gouaches by Marc Chagall are at the Lilienfeld Galleries, 21 East Fifty-Seventh Street, until January 7.

This show is typical of Chagall's later, poetical period, with its tender bouquets of flowers, violin-playing angels, and the inevitable lovers. Only occasionally are there echoes of his first, bleakly Russian period.

Like his early work, however, these later paintings have the fantastic quality of a dream, a dream so real that it is not penetrated by a World War or the shift from Russia to Paris. Chagall paints his world only as he feels it, and he flies into a fury when asked what his canvases mean. He insists that they "mean" only what the observer is emotionally capable of experiencing from them.

Town gossip



If they don't get lost in a blizzard, as one did a few years ago, about one hundred and fifty boats will be gathered together for this year's National

Motor Boat Show, opening on January 6 at the Grand Central Palace....

....Kirsten Flagstad is singing on January 2 at Carnegie Hall....

....Chinese jades, from mutton-fat to emerald, of every period during three thousand years, will be at the Arden Gallery from January 11 to February 4. The pieces will be loaned by famous collectors throughout the United States. The proceeds will go directly to Madame Chiang Kai-Shek for the benefit of civilian war sufferers....

....Marian Anderson's concert is at Carnegie Hall on January 6....

....Martinet and his trained crow, beautiful as only crows are beautiful, will be dancing around the Rainbow Room from about January 11 on.

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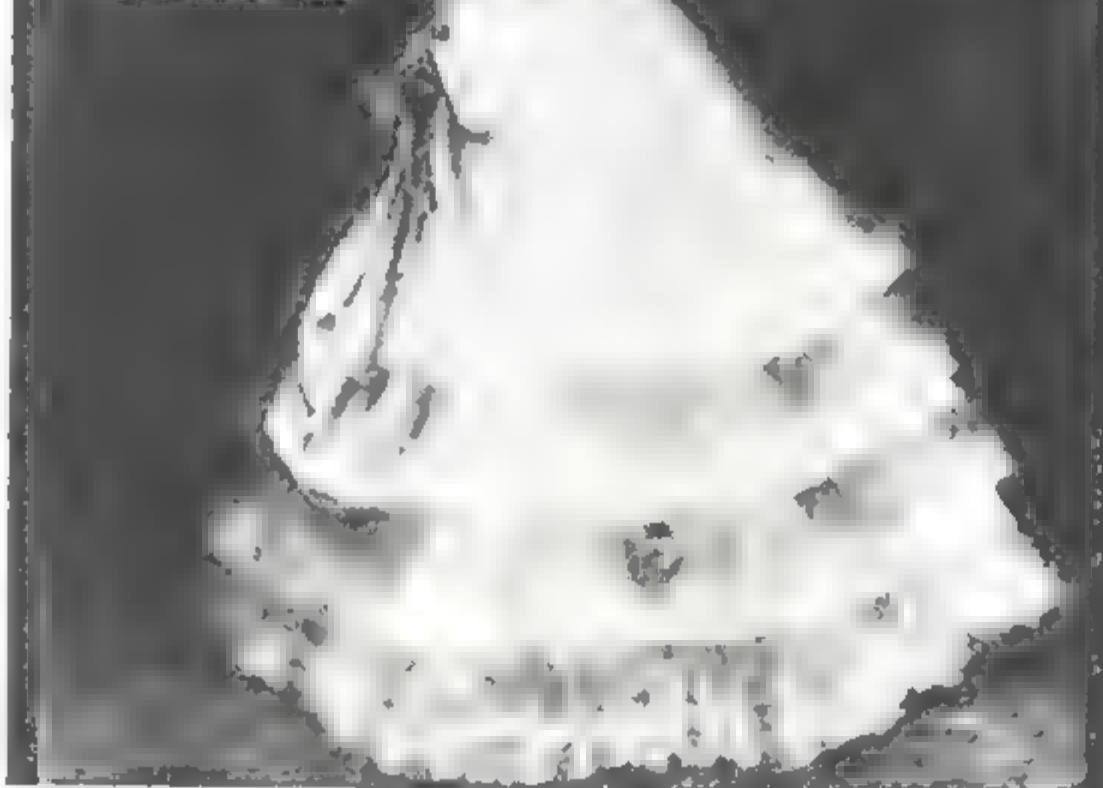
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type of skin and helps to make it better-looking, you
probably register a quiet vote of thanks, keep on buying and
using it, and let the matter drop. That is tribute enough, certainly,
but it is also interesting to probe into the ways and means by
which certain series of preparations establish their success.

For example, women all over the country swear by the
Alexandra de Markoff preparations. They tell you about them,
without being asked. And, aside from the devoted following it
has won, this entire series seems to be founded on certain defi-
nite principles. The house of Alexandra de Markoff has gone
on for years producing preparations that are made entirely by
hand. New basic preparations are introduced infrequently, and
then only after long experimentation. The entire series is lim-
ited to a small number of items. All the laboratory work is car-
ried on under the personal supervision of Martin de Markoff, the
head of the establishment. No wonder-working claims are made
for these preparations; they are designed to keep the skin as
young and supple as possible and, by continued use, to ward off
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One of the sound principles around which the de Markoff
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dislodged. And, during each cleansing, the fine emollient oils get
in their work of softening. The "skin food" is a finely blended
cream of rich oils, and, even if you only leave it on while you tub,
it proves remarkably softening. In the make-up group, the Fluid
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smoothness and, at the same time, provides a protection against
sun and wind.

When you go to the de Markoff salon, a small and charm-
ing establishment at 642 Fifth Avenue, your facial treatment is
given by a graduate nurse, a point that is in keeping with the gen-
eral attitude of scientific approach to the whole beauty question.

There are, in addition, light-hearted gestures in the way
of enchanting scents; smart, simple containers in white-and-
maroon; sachets that seem to keep their scent eternally; and
a bath essence that is a distillation of luxury. And when you
travel, there is the beautiful new case that you see above.

If you are voyaging towards the sun, take with you a bot-
tle of Even Glow. Described as a sun oil, its action is not quite
like any we have ever encountered. You rub it over you—but
over every inch—, then step into the shower before you put on
your bathing-suit. You look smoothly shiny, like a seal—not
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up sand. It *does* induce an even tan without a burn. Look for Even
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THE GOURMET'S GUIDE

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Our own "Information, Please"

Dept. dug up for us the following statistic: in New York City alone there are roughly 17,000 registered restaurants. ("And you mean to tell me you can never think of a place to dine and accordingly always eat and drink out at the same old spot!")

If you are such a fastidious gourmet that you would choose only one out of 100 restaurants, you would still have 170 left—the above total being as high as it is. And then you would also have to decide upon a French or Russian or Italian or Chinese or German or Swedish or American (etc.) bill of fare.

And would you go to a side-street café, or a musty chop-house, or a Russian den, or a valhalla, or a pagoda, or a Mexican hacienda, or a *Brauhaus*, or a large hotel dining-room? And do you want entertainment—or would you prefer to be quiet and intimate? Reliability and repute and price also have to be taken into consideration.

Perhaps the trouble is that there are too many, not too few, possibilities. Let us simplify things for you; let us serve as interpreters in this League of Nations, Tower of Babel atmosphere; let the Gourmet's Guide really guide you to the right place at the right time.

RESTAURANTS—dining

JANET OF FRANCE, 237 W. 52 St., W. of B'way
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RESTAURANTS—with dancing

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"GINGER, Jr."



in Jus-paca of

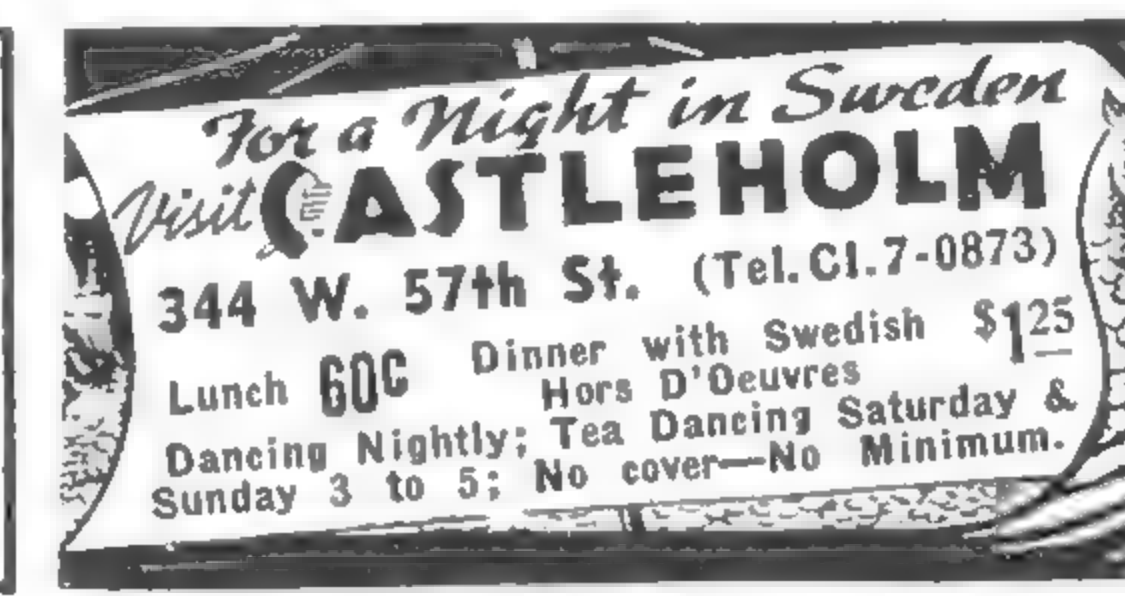
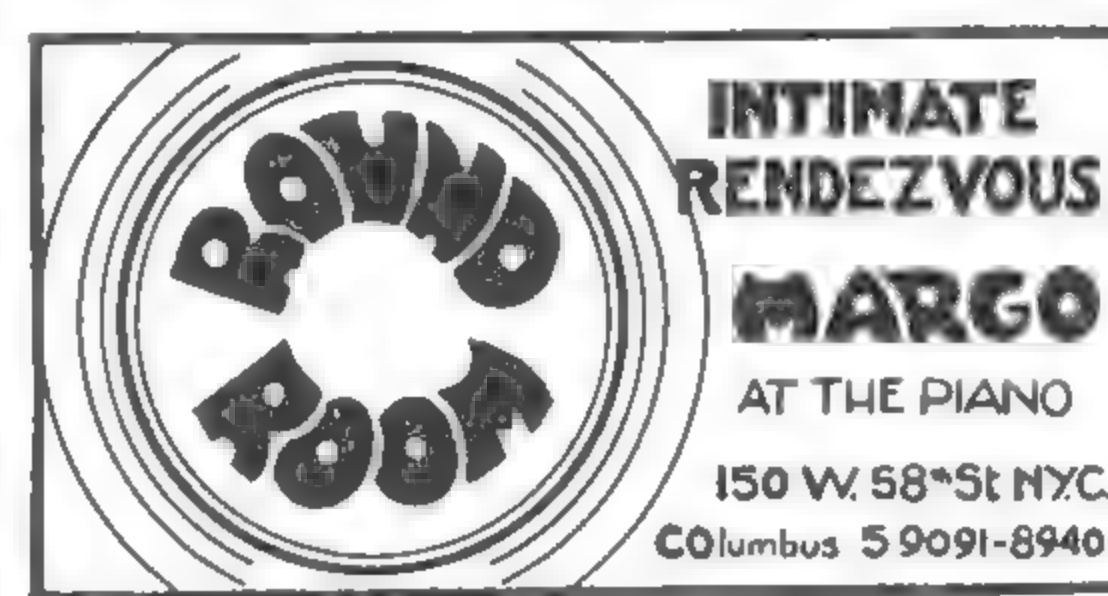
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V-1

Vogue

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Jessica Davis, Managing Editor
Arthur Weiser, Art Editor

FASHIONS:
Emmy Ives
Martha Stout
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FINE ARTS: Frank Crowninshield
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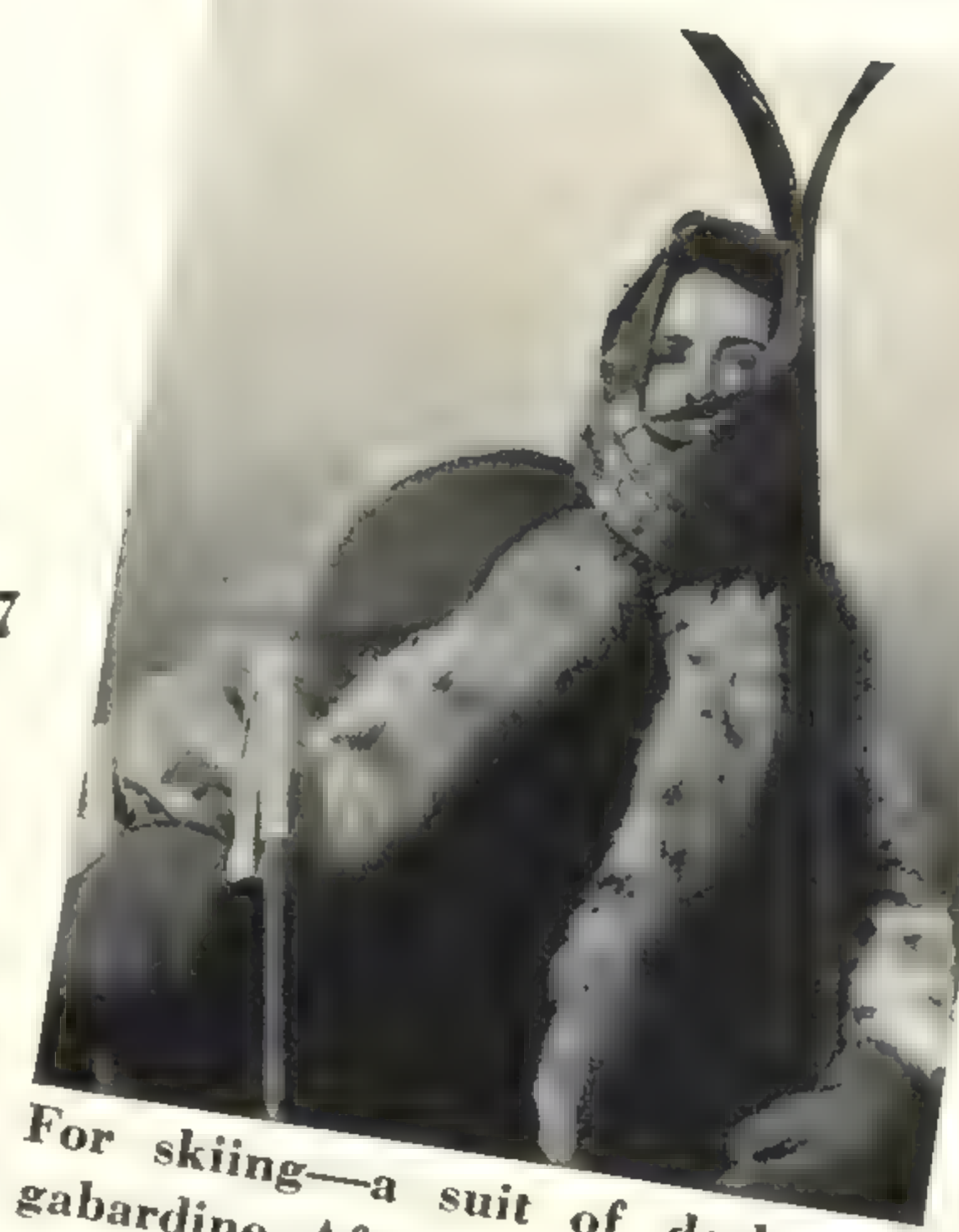
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For skiing—a suit of dark red gabardine. Afterward—a jacket of snow leopard (Saks-Fifth Avenue)

HORST



DEMAQUILLANT CREME GIVES A SATIN SMOOTHNESS TO THE SKIN

CARON

Bloused Silhouette



Wedge Sole



Purply Cosmetics



Shoulder-Exposing Act



Shift Dress



Up Hair



Lumber-Jacket



Skating Skirt



Lower Hip-line



Tensile Top



Vogue's-eye views the ten great plays of 1938

Like all critics, Vogue (Fashion's Severest Critic) sums up the drama of 1938—the drama in dress. It was a good year in fashion—the year 1938. No less than ten smash hits appeared among the productions that Vogue previewed and reviewed, ten great successes that will have a long indeterminate run. There was light comedy, there were profound plays. Lines, sharp and subtle. Characterizations varied enough for the range of all the heroines in the country.

Almost epic-making were the Up Hair and Wedge Sole ventures. Up Hair with its far-flung æsthetic effect on the entire cast of the women.... its latest rôle is on page 44. Wedge Soles that prompted a whole repertoire of platform soles, spool heels, rocking soles.... and now the new scoops of 1939—the curtain goes up on them on pages 76 and 77 of this issue.

Good theatre and booked for continued runs: The Bloused Silhouette, playing day and night throughout the country. Purply Cosmetics that switched make-up into new lights: suchsia, cyclamen, orchid, violet. The Shoulder-Exposing Act and the return performance of the hoop-skirt. The Shift Dress that allows every woman to be the director of her own draperies. The Lumber-Jacket, no longer playing in the provinces, but appearing in fourteen carat fabrics and furs at the Met—teamed usually with a Hood and Muff.

More recent productions, but destined for rival success. The Skating Skirt that brought a chorus of full, little-girl skirts. The Lowered Hip-line—giving a new lead to hips. And latest arrival of all, Tensile Tops, those elastic-bodied dresses that promise to steal the show in 1939.

Certainly, it was a good season. And looking back in these ten cases is also looking forward. For these Great Plays of 1938 will, in this reviewer's belief, have extended engagements throughout 1939.

DOWN to Florida, to the undersea motion-picture studios at Marineland, flew Vogue—armed with an editor, a photographer, and two models to take what we believe are the first under-water fashion photographs.

On the following pages, you see our mer-mannequins submerged in the gigantic tanks that form the world's only Oceanarium. Down they went, two fathoms' deep, with their hands full of bait to lure the sea life over to Toni Frissell's camera focused from one of the two hundred windows of the enormous aquarium. Some times, an evil-looking ray blocked the glass and ruined a perfect shot, or a porpoise obscured the lens, or, just as the camera clicked, the model, with an explosive shrug, was forced up for air.

Marineland is the achievement of a group of young men and women headed by W. Douglas Burden and C. V. Whitney. It is a little modern village built around one great white structure—the Marine Studios—, containing in two great tanks a cross-section of all ocean life. From the clear port-holes of these great aquaria, you watch deep-sea drama just as it goes on in the ocean-bed. The eternal struggle for existence—for supremacy—and all the cruelty and caprice of under-water civilization. Life, death, and the pursuit of fish happiness (usually a smaller fish) surge before your eyes, so intimately, so fiercely that you feel a little like a Peeping Tom. You cringe physically at the predatory undulations of a large ray, and yearn to warn a small straggler that a hungry porpoise is almost “treading on his tail.”

From the lower windows, you watch little fish havening in a sanctuary of sea flora. On the next page you see Vogue's helmeted model feeding them and keeping a weather-eye on that unpleasant customer, the loggerhead tortoise, a lumbering sluggard to the eye, but actually an exotic death-dealing platter. Nervous mullets and laconic ground-sharks loll in the green atmosphere. A penguin dives into mock battle with a porpoise, raucously applauded by Indigo, a slightly “gaga” macaw who thinks he is a pelican, and once followed a flight of them as far as Jacksonville. The pelicans, however, regard him as a vulgar interloper, and flee him as the devil.

These Studios are eighteen miles from Saint Augustine, Florida, superbly isolated with nothing around for miles except Marineland's Periwinkle Diner and the Marine Village Hotel. But there are simple ways of reaching this colossus, and you'd be foolish not to spend a day or two behind its glass windows if you are heading South. Eastern Airlines pick you up in New York, care for you (Continued on page 85)

UNDERWATER FASHIONS IN MARINELAND

Caught by Toni Frissell—Vogue's mer-mannequin drifts “down under” in Marineland's huge Oceanarium. Her ballet bathing-suit is of white Celanese jersey, with a wide satin waistband and a ruffled top. Designed by Brigance. From Lord and Taylor





BATHING-SUIT FROM BEST • I. MAGNIN, CALIFORNIA

Tropical angel-fish gulping delicacies from the fingers of our mer-mannequin, who kneels among the sea-fans at the bottom of Marineland's enormous rectangular aquarium. Her strapless bathing-suit (fitted as well as her evening dress) is white linen, gored like a little girl's dress, with red and blue embroidery scalloping the top. The helmet, though not included, is of inestimable chic when you're fourteen feet under and, like our model, can't swim!

• Opposite: Taking each other pretty much for granted—the mamma porpoise and the mannequin seem equally at home in the swirling green bubbles of the big circular water-arena. Her Matletex bathing-suit, striped red-and-white like the angel-fish, crinkles down to a vanishing-point in the hand, but, once on, stretches out, as you see, to adequate length



TONI FRISSELL

BATHING-SUIT FROM MACY'S • BURDINE'S, MIAMI

- Peering through a water-glass at Marineland, a girl in a Brigance bathing-suit, skirted trunks and brassière top of blue-and-white foulard, piped with piqué; Lord and Taylor. The pleated foulard ballet skirt on the other girl swirls over one-piece shirt and shorts; Best
- Ooops. Watch it! The startled girl wears a square-necked Cannon towelling tennis dress with a blue burlap bolero; Lord and Taylor. Do look out for towelling bathing-suits, too
- On the stairs to the circular tank—dark blue linen blouse with white linen skirt and shorts; Bonwit Teller; I. Magnin, California. Fuchsia-and-white striped wall-paper blouse with pottery buttons to match the pale blue linen shorts; Abercrombie and Fitch



TONI FRISSELL

LORD AND TAYLOR • BEST



LORD AND TAYLOR

(FIRST) BONWIT TELLER; I. MAGNIN, CALIFORNIA • (SECOND) ABERCROMBIE AND FITCH







MRS. RONALD BALCOM (MILLCENT ROGERS) RETURNS TO NEW YORK FOR A VISIT

*B*Y now, Mrs. Ronald Balcom is back in her Biedermeier chalet in the Tyrol. But early in December, she was here for a flying visit—with her husband, her three sons, her dachshunds, her astonishing cape and muff and hat of moleskin, dyed bright red. Byzantinely beautiful, independent in taste, she has a real sixth sense for clothes. In a winter of pretty pretty frou-frou, she passes up the hoops and bouffants for her own soignée school of dressing. Schiaparelli suits are her uniform, her jewels are extravaganzas, her hair is up in front, but rolled in back.

Framing the fine planes of her face opposite, a mink hood worn with a prune suit and her famous ruby heart. Below, her red moleskin cape, which she wears at night and in broad daylight. Next, her Schiaparelli black velvet dinner-suit. Last, her blue dress and jacket dangling yellow and cyclamen tassels, to which she adds, with a stroke of genius, yellow gloves and Padova's yellow kid boots

HORST



HER YELLOW GLOVES TO MATCH THE TASSELS



HER ANTIQUE CROSSES OF CORAL AND DIAMONDS



HER MOLESKIN CAPE DYED BRIGHT RED

*Mrs. Ronald Balcom
goes her own sleek way*



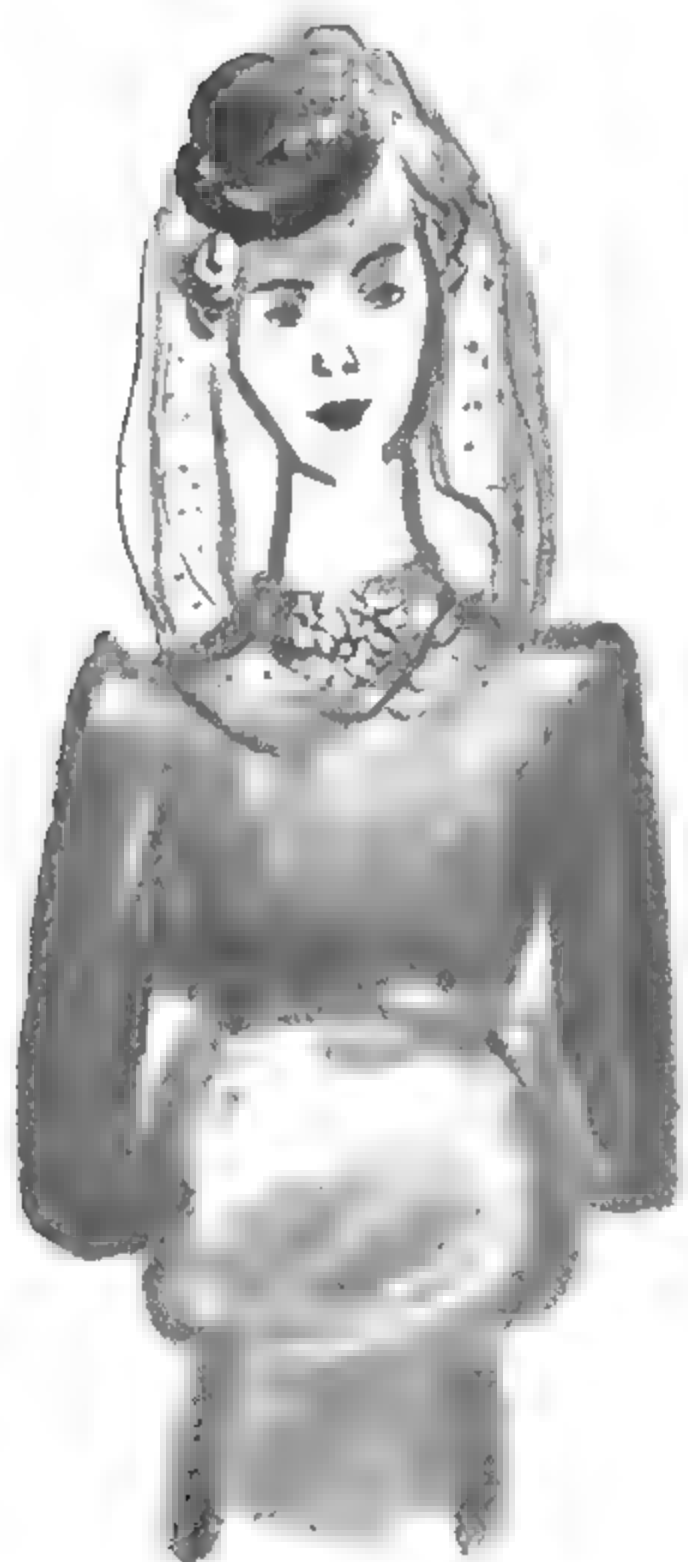
**Lanvin's net bolero and taffeta dress—there's that new lower hip-line.
In black or in a lovely mauve-grey shade. Boucheron jewels**



ANDRÉ DURST

**Vionnet's leaf-garlanded white tulle dress drifting over a gold lamé slip.
The bodice is wound intricately with white tulle scarfs.**

Thank you, Mrs. Conway



Thank you for having a few passionate convictions. For your intelligent and frontierless political interest. For pinning violets on your muff, and for realizing that nothing brings out the Renoir in you so much as an oblique glance through your chenille veil. Thank you for being gentle.

Thank you for the new precision of your vocabulary, vivid but not shocking, minus "lousy" and "divine," and with "amusing" permanently banned. Thanks for the silver of your repartee after the brass of a decade's wisecracks. Thank you for knowing all about cold-water tenements, and for understanding the chill feel of being afraid; thank you for your sudden tolerance; for the new touchable quality of your well-brushed hair.

Thank you for deciding that Paramount must have been drowsy when it bought the title "Café Society" from Lucius Beebe. For not being afraid to have your varnish cracked by "The Yearling." For realizing that suburbia is a place to live in, quite comfortably, and not a state of mind or a social stratum far beneath the level of the Stork Club. And thank you for not mistaking hand-me-down prejudices, long in the family, for proven truths.

Thank you for recognizing the varied vitality of those five playwrights, Sherwood, Anderson, Rice, Behrman, and Howard, in their productions about America—"Abe Lincoln in Illinois," "Knickerbocker Holiday," and "American Landscape." Thank you for the clarion red of your coat, for being unashamedly fond of your children, and for not doing your drawing-room in white.

Thank you for crying at old shots of Armistice Day and the plaintive steele of "Speed, Bonnie Boat." For perfectly naturally ordering Coca-Cola at "21" if you want it. Thank you for turning boy friends into gallants and for rediscovering how to accept a compliment.



Thank you for disliking Lifar's percheron leap in "Spectre de la Rose," and for mistaking the backdrop in "L'Après Midi d'un Faune" for an old-time perfume advertisement; and for not being taken in any more by those hairy, swatting, four-letter writers, who give you unprintables for force, and no asterisks at all for passion.

Thank you for your high sense of social responsibility in outlawing dinners, dull and endless, with the food as heavy as the conversation. Thank you for not being taken in by the hothouse eroticism of certain kinds of painting. You've changed a lot of things in 1938 besides the way you do your hair, Mrs. Conway, and, before you know it, you'll have the men, as a kind of unexpected and thoroughly masculine gesture, coming up-town again for luncheon.



Tut, Tut Mrs. Conway

Tut, tut, for your rather sickening admiration of the Glamour Girl, a thoroughly adolescent conception. Tut, tut, for your apathy, which you call broad-mindedness; for the sloppy way you speak, and for simply loving "Marie Antoinette," which politely ignored the French Revolution. And tut, tut, for not understanding how good the Federal Theatre is.



Tut, tut, for quoting inaccurately from a book that you introduce by saying vaguely, "I read somewhere," and then forgetting the author's name. For a hair-do so complicated that it has to be lacquered in place. For betting four to one on War Admiral with Seabiscuit's record plain.



Tut, tut, for being so easily influenced by people with different standards than your own. For always taking brandy and never remembering port. Tut, tut, for thinking a derisive whinny at any sensitive emotion is proof of a sense of humour. For believing that any evening dress is becoming if it is cut low enough. For joining in the Lambeth Walk and pretending that it was a lot more fun than it really was. For smoking through your veil. Tut, tut, for your inadequate introductions, for thinking it's all right to ignore names so long as you remember faces. For using words you can't possibly define.

Tut, tut, for sitting way down front and being sprayed by Maurice Evans' all too liquid delivery. For wearing those doll hats, which were merciless to your face. Tut, tut, for your frightened refusal to investigate our national bureau drawers. For leaning over a bridge table in a low décolletage. For being unconcernedly late for dinner.

Tut, tut, for spending so many hours reading the spate of doctors' memoirs. For not being able to answer the questions on most of those quiz programs. For acclaiming the Corrigan ballyhoo act until suddenly you wanted to call the whole thing off. For relying on derogatories to take the place of wit.

Tut, tut, for trying to know every detail of the foreign news and not knowing the name of your own assemblyman. For carrying purple lipstick to funereal lengths. Tut, tut, for thinking Modigliani is either a cheese or a wine. For crooked seams, scuffed heels, wispy back hair; for forgetting, in fact, that people see you going, as well as coming.



Tut, tut, Mrs. Conway, for your public anecdotes about your private life. For your complete disregard of what men like you to wear. Tut, tut, for thinking that charm is a kind of parlour trick that you've never much troubled to practise. For treating your husband carelessly, as though he were an aging muff. Before you know it, Mrs. Conway, you'll have the men, as a kind of unexpected and thoroughly masculine gesture, staying down-town all week.

SHORT, shorter, shortest—your hair, we mean, cut to a brief few inches and curled in tendrils, the way a baby's hair grows when it's curly. We show you an example here, at the beginning of eight pages of the new incoming fashions. For unless your head looks new—you can't do justice to your next hat, your next new neck-line, your next silhouette. This very short hair-cut is the ideal beginning. A compromise between "up" and "down" hair, it makes your head small and soignée, gives a little flattery of curls above the ears. It is elegant enough for evening, casual enough for sports, and never makes a problem of any hat. Above all, those flat ringlets are so tractable you can brush them this way and that, handle them yourself. So let your master hair-dresser unsheath his scissors, and begin 1939 with a short hair-cut.

The Countess Bouët-Willaumez, shown in the photograph below, wears a brilliant version of the new short coiffure created by Antoine of Saks-Fifth Avenue. Antoine cut the hair all over the head three inches in length. He set the ringlets with water, not using a drop of lotion or lacquer. This view shows a fringe over the forehead, but those tendrils can be turned back into the ringlets with a single swoop of the comb. The diamond and platinum jewels by Paul Flato include the celebrated diamond calla-lily that quivers on the bracelet. The costume, by Alix, has a jacket of pleated green and deep wine-coloured velvet worn over a wine-coloured crêpe dress with low décolletage; from the Salon Moderne at Saks-Fifth Avenue.

Coiffures take a new short cut





This fresh new colour combination will be one of the ushers of spring, 1939. Here you see it used for Zouave pyjamas. Pink for the embroidered crêpe bolero; green for the crêpe pyjamas that look completely skirt-like. From Hattie Carnegie; I. Magnin, California

Pink and Green



Pink and Green

Spring will bring pink and green to the countryside—and to tweeds. Above, a suit of Irish tweed—you'll wear it in town as much as out—with a hulking top-coat, generously checked; a tight jacket in a smaller check; a flecked skirt. Felt hat. Bonwit Teller; Neiman-Marcus

Newcomers for 1939

YOUR NEXT COIFFURE—will be the short, soft hair-cut shown on page 44, brief, adaptable curls that you brush up and even fluff a bit if you're not feeling up to sleekness.

YOUR NEXT NECK-LINE—will be a deep oval, which, perversely, you fill in with necklaces of jewels, as on page 51. Or the starched precision of those nursemaid collars calling for spanking-white accessories—pages 48-49.

YOUR NEXT COLOUR SCHEME—perhaps pink and green, the tender, orchard-in-May combination that you see opposite. Perhaps geranium-red combined with navy-blue. Perhaps a yellow, coppery, or tobacco tone punctuating black.

YOUR NEXT SILHOUETTE—the extended waist that slithers well down over your hips. It is accomplished with that long jacket on this page, and shows up in day and evening clothes.

YOUR NEXT DINNER-DRESS—will probably be a sheath that turns you into a slender black candle—like the Alix on page 50 with a thirty-six inch hem. Your next dinner-sweater might be white chenille with sequins—page 58.

YOUR NEXT HAT—an angling little white sailor or a straw sailor brim with a crown entirely of veiling—wound round and round like a spool. Or a turban wholly of pink-and-blue dotted veiling, layer after layer, and ends of it drawn mistily around your throat.

YOUR NEXT TWEEDS—pastel ones in mauve, pale green, blue, or yellow with one deep, resounding colour for accent. Or checks or plaid—a rainbow plaid allying a score of shades.

YOUR NEXT TOWN COAT—a long, loose one in sand, beige, or *grege*, over a dark dress. Or a grey-and-white striped one, over a dark dress.

YOUR NEXT PARTY DRESS—may look vaguely Oriental—gauze-like draperies of white jersey net falling as sinuously as a Nautch-girl's.

YOUR NEXT SHOE—may have a geometric heel. Your next bit of nonsense—two six-inch gilt hairpins, to pin your plaid taffeta turban.



EYES ON HIP-LINES—on the new low line where this jacket ends. Underneath, a dress with a high neck. Both are of sheer crêpe—in that national spring favourite, navy-blue—with geraniums on your chest. The white piqué sailor flies blue streamers. Bonwit Teller; Marshall Field



HORST

WHITE-COLLAR CLASS

of dresses presages spring. As a foil for that nursemaid look, wear fresh flowers, impressive gold jewellery. Piqué on a navy-blue rayon crêpe dress with the new low hip-line. Smocked pill-box. Best; Marshall Field



Left: For midwinter seasoning, white piqué on black silk jersey, schoolgirl collar on a shirt-waist dress with soft front fullness, a slim leather belt. Accent on white: bouquet of fresh violets, white jersey hat, dead-white gloves. From Jay-Thorpe

Right: A ripple of white piqué at your throat on this black wool dress that flares slightly from the waist; to which you add the clamor of pure white gloves and an inspired Breton of black felt. A Nettie Rosenstein design at Bonwit Teller





HORST

A LOW NECK, JEWEL-FILLED, is what you'll want this spring. The orchid crêpe dress above has an oval neck made for the new many-strand necklace. A Nettie Rosenstein design at Bonwit Teller; I. Magnin, California

STRAIGHT AND NARROW is the prophetic line taken by the Alix dinner-dress opposite. This black jersey dress is practically hobble-skirted—measuring thirty-six inches at the hem. Thin gold cords band it. (Imported by Henri Bendel)



"PANIC," BY ABRAHAM RATTNER, AT THE JULIEN LEVY GALLERY



JANINE CHARRAT, IN "BALLERINA"

VOGUE'S SPOT-LIGHT

IN a welter of gilt and crimson, plays and exhibitions and concerts have rushed into town. There is everything. There is young Robert Virovai playing again at Carnegie Hall, the town marveling at the technique of this seventeen-year-old violinist. There is Louis Eilshemius, white-bearded, in his eighties, ill in his boarded-up house on Fifty-Seventh Street among his pamphlets, extravagantly joyous about his powers as poet, painter, and musician, while the exhibition of his lyrical Samoan paintings is at the Valentine Gallery. There are "American Landscape," Elmer Rice's play; the new Thornton Wilder play, "Merchant of Yonkers." There are "Mamba's Daughters" and "Gentle People." There is the Parisienne landscape show at Knoedler's. There are Eleanor Lynn, an astonishing young actress, and Morris Carnovsky, who has always been a brilliant actor, being more brilliant than ever in Clifford Odets' play, "Rocket to the Moon," which starts like a rocket, and ends like a paper match.

The "climate of opinion," in Alfred Whitehead's own phrase to describe the intellectual atmosphere in which people with theories live, has veered this winter in the theatre away from social significance. With maddening frivolity, social significance has gone, along with Twenty-Three Skidoo and Technocracy, which were the marks of another year. New York banged them to death, like a sailor popping off clay ducks in a shooting-gallery.

For ages, every one wept for the topical revue (Ah! Paris), for enough wit in a black-out to snap off a politician's head. Then we got it. Now we want nostalgia. We want either early America, or the Marilyn Miller musical comedy, with pretty girls and quick tunes, and dancing that never heard of ballet. The nearer it is to that, the quicker the hit. "Leave It to Me" and "The Boys from Syracuse" are two musicals that never heard of a head-line. The former has the quixotic futility of Victor Moore, and the latter the impertinent pathos of Jimmy Savo; both have pretty songs, pretty girls, and enchanting costumes.

The climate of opinion is now favouring French movies. Every one loves the French, the new masters of the cinema. The days are forgotten when UFA was supreme, with "M" and "The Cabinet of Dr. Caligari," when the masters were Russian, with "Potemkin" the ideal—now it is the French. And quite rightly at the moment. "Ballerina," of course, is the latest in the procession, which started a year or so ago with "Mayerling." The French have a queer ability to pinch your heart with soft-focus photography on a subject that is



IN "THE BOYS FROM SYRACUSE":

By Allene Talmey



THE DAUMIER AT KNOEDLER'S

hard-muscled and cruel. "Ballerina" centres, as you know, about a twelve-year-old girl, played by Janine Charrat, who deliberately opens a trap-door through which the prima ballerina falls. Looking like a naughty gnome, Mademoiselle Charrat is magnificent. Like the children in "Poil de Carotte" and "La Maternelle," the youngsters in "Ballerina" look as though they were snatched from public school before their parents could dress them up for a screen test. In American-made movies, children look adorable, like the dream youngsters of fuddle-minded old maids; the French ones look like problems in psychiatry.

The climate of opinion is warming up gently now over dithyrambic prose and dithyrambic painting, and the latest of the latter is the work of Abraham Rattner, whose canvases are at the Julien Levy Gallery. They are introduced importantly by a John Dos Passos foreword. (Over in Paris, Henry Miller, who wrote *Tropic of Cancer*, which no one in America has been able to publish, did an article on Rattner, pointing out that the canvases are allied to both the school of dithyrambic prose and the Semantic school of philosophy.) The paintings actually have nothing to do with schools, are not abstractions, but are rather interesting and imaginative breaking-up of symbols. Rattner, incidentally, was born in Poughkeepsie just before 1900, won several scholarships and did camouflage work during the War with Homer Saint-Gaudens. Most of his paintings are full in colour, swaying in composition, and thoroughly controversial. In any case, dithyrambics and Semantics, even when applied to painting, have a lovely eloquence, a beautiful intellectual vagueness.



JIMMY SAYO, FIRST WITH WYNN MURRAY, THEN WITH HEIDI VOSELER



CARNOVSKY: "ROCKET TO THE MOON"



"SAMOA," BY EILSHEMIUS, AT VALENTINE'S



ROBERT VIROVAI, VIOLINIST

PORTRAIT-PAINTERS OF TO-DAY

A series inspired by the question:

"Who could paint a good portrait of my wife?"

By Frank Crowninshield

WITH the picture of Mrs. Whitney, on the opposite page, Vogue inaugurates a new pictorial series—"Portrait-Painters of To-day." The pictures in it will all be the work of famous portraitists, particularly those of England and France. They will appear, in full colours, over a twelve months' period.

The purpose of the series is to satisfy the rapidly increasing curiosity among our readers—particularly those in the large cities—concerning portrait-painting in general and the ritual and routine of ordering a portrait in particular. It is certain that American men of position and means are more and more bent upon seeing their wives, mothers, or daughters immortalized in paint. Indeed, the question, "Who could paint a good portrait of my wife?", has so persistently been asked that the preparation of this series was virtually inevitable.

If, in the selection of the artists to be represented, we have looked principally toward Europe, it is only because the French and English are still preeminent in this type of painting. For there is, in the artists of Paris and London, a strong and inherited interest in portraying women of the so-called courtly caste; the ladies of position and breeding who still dominate the arena of formalized society in Europe.

The traditions in France that have imparted such continuing life to this type of painting are deep-rooted and age-old. In the eighteenth century, such masters as Watteau, Pater, Boucher, Peronneau, Fragonard, Nattier, Lancret, Quentin de la Tour, Largillière, and Greuze—brought the art of portraiture to something like perfection there. Even as late as the end of the nineteenth century, it was France that so obligingly lent us Carolus-Duran, Bonnat, Cabanel, Flameng, Besnard, Chartran, Constant, and Boldini to paint the reigning hostesses of New York, during our fabulous and far-off 'Nineties.

Similar traditions and root-forces are also ingrained in the British, for it was England that, during a period of less than fifty years, produced such prodigies as Sir Joshua Reynolds, Gainsborough, Romney, Raeburn, Hoppner, and Sir Thomas Lawrence, all of them primarily portraying the beauties of the Court, the Duchesses of then renown, and the lighter and more engaging ladies in the royal entourage.

But in America, the case has been wholly different. Our best masters, in the very early days—men like Stuart, Copley, Benjamin West, Sully, Trumbull, Robert Fulton, and the two Peales—were chiefly occupied with masculine sitters, while many of our later portraitists of women—Whistler, Sargent, Chase, Alexander, Porter, and Beckwith, as prime examples, derived no part of their æsthetic impetus or content from America: all of it was European in origin, and chiefly absorbed from the French portraitists, who, a little later, so delighted us in the 'Eighties and 'Nineties. Again it is a matter for wonder that, in the sixty years since the appearance of that group of artists, America has produced no master of anything like the first order in so-called fashionable portraiture; whereas, the English, in the same period, have developed half a dozen such talents and a score of others who, though perhaps not quite of the first rank, are creating portraits of great originality and distinction.

Simon Elwes, the author of this portrait of Mrs. Whitney, is an Englishman, though he passes much of his time in New York. His work offers further evidence that the spread of modernism has of late created a greatly accelerated interest in decoration, or "pattern," in portrait-painting. In his canvases—as in those of Henri Matisse—the decorative note is not alone confined to the figure, but to the entire canvas—costume, background, and the related accessories; in this case, the hat, which so greatly increases the resonance of the tonal scale. Elwes' sitters are often revealed to us as mixtures of innocence and sophistication. They are "smart," to be sure, but not so smart as to destroy the romantic undercurrents of their being; for he is too wise a painter to sacrifice feeling on the altar of fashion.

His canvases are fresh and agreeable in quality, perhaps because they are, obviously enough, conceived in a mood approaching gaiety. They are never stilted, academic, or painfully overstudied. Furthermore, they fit naturally into a modern interior. His painted surfaces (which are, for the most part, blond in tone) are agreeable in texture, for, like Augustus John, whom he so admires, he is an adept manipulator of paint.

When a woman sets out to have her portrait painted to-day, she is bound to encounter a variety of difficulties, which, as this is quite largely a practical article, might here be duly listed. First, she must somehow be truly aware of her type and find an artist who is really in sympathy with it. She should also a good deal permit him to suggest the manner in which she is to be dressed, though she need not follow his advice quite as blindly as the Duchess d'Alba followed that of Goya or as Pauline Bonaparte followed Canova's. Again, it is better if the artist is congenial to her, as a man, for, with anything like antagonism stalking around the studio, the sitter's hope of immortality will pretty certainly remain unrealized.

Again, she must not urge the artist to prettify or flatter her (though Holbein made Anne of Cleves so beautiful that Henry VIII. proposed to her, by special legate, only to be vastly disappointed when he finally set eyes on her). The sitter and her husband (if she has one) must agree upon a price with the artist and pay him promptly, whatever she may think of the canvas. (The current and frequent disinclination to settle promptly, or at all, for portrait canvases is a growing cause for moralizing and wonder.) She should, in a general way, agree upon the number of sittings, remembering that Cézanne asked one hundred and fifteen sittings of Vollard before admitting that he was "*pas mécontent du devant de la chemise*." She should decide upon a painter only after taking advice from two or three competent judges—perhaps a critic, a curator of a gallery or museum, or one of the disinterested dealers.

Finally, when the sittings have begun, she should poison her husband, her family, and her most intimate friends, to prevent their haunting the studio and pointing out that "there is something very peculiar about the eyes," or that the nose that they see on the canvas "is certainly not Angela's."

The choice of an artist is, naturally, the most difficult element in the problem, and depends (Continued on page 90)



*Mrs. Cornelius Vanderbilt Whitney
from the portrait by Simon Elwes*

Number I. in Vogue's series—"Portrait-Painters of To-day." [Article on facing page]



DALI PROPHESES "MOBILE" JEWELS. That artist, writer, and swayer of contemporary taste, Salvador Dalí, predicts that jewels of to-morrow will wind up and come to life, like exquisite mechanical toys. Bracelets creeping on arms, diamond rivers flowing around necks, flora and fauna clips opening, closing



These new mobile jewels, Dali says, will be to immobile jewels what the talkies are to the silent cinema. In the phantasmagoria above—interspersed with Dali's well-known symbols—are drawings of some of his ideas, which may become realities any day. Dali explains his own theories of mobile jewels on page 88



Café Propriety

Some formulae on running night-clubs successfully . . . by Helen Brown Norden

KNOW some people who are going to open a night-club, and they are simply worried sick because they don't know any nice gangsters. They figure they haven't a chance to succeed because no one connected with the venture has ever done time for anything, not even in a reform school, and, furthermore, they have never so much as met a gorilla. I tell them they are wrong. They are still living in the lavender-and-old-machine-gun days of yesteryear, when, it is quite true, gangster backing was an indispensable requisite for operating a successful *boîte de nuit*. If you did not have it, you were soon paid a visit by a bunch of "the boys" with a pocketful of bombs and other persuasive gadgets, and either you consented to a merger or else you closed your doors.

To-day, the picture is different. It is true that many of the clubs still retain on their unofficial board of directors gentlemen who seem not entirely at home on the dance floor, but, at the same time, there is noticeable a definitely contrary trend. Breeding, not brawn, has become of primary importance, and so you find, for example, Prince Serge Obolensky now dominating the territory. In line with this new policy, you also notice that, whereas in the old days the beer barons never entered a café without a couple of their best trigger-men as guardian angels, to-day those two grave-looking gentlemen sitting at the third table from the left in the St. Regis are no one more deadly than Raymond Moley and Vincent Astor. In other words, snob appeal has taken the place of mob appeal.

This is, quite definitely, what accounts for the enormous success of the Stork Club, El Morocco, and the Maisonette Russe. It is not the decorations, the location, the music, or the entertainment, because there are many other places which have just as good, or better, of each. It is not the liquor, but who drinks it, that counts. People will go to almost any lengths in order to be able to say they have been to a place which is known to be frequented by members of the upper-bracket carriage trade. In order to foster this illusion, there is, first of all, publicity. Pictures in rotogravure sections and society pages, notices in gossip columns—any mention helps.

But the publicity man has to have something to work on. How do you get the smart people into your night-club in the first place? Careful research and detailed inquiries among the proprietors of the most successful Manhattan pleasure inns have elicited an interesting variety of formulae for frivolity. To the question, "What do you consider the most important factor in the success of your club?", we were given these varying answers: high prices; low prices; good liquor; good music; no music; good entertainment; no entertainment; hard work; a place where foreigners go, knowing they will meet other foreigners there; free lists; a place where young people go, because young people attract old people; publicity; Cuban music; nude girls; having Prince Obolensky around; luck. You see, it is really all quite simple.

Suppose we look into these requirements. It is true that many people like to go to a place that is known to be frightfully expensive, because it is fun to feel extravagant—and you can always steal the matches and (Continued on page 82)

Opposite: The sweater soars onward and upward, to a real magnificence. This is a dinner-sweater of white chenille, all aglitter with gold paillettes. Paillettes on the sleeves, for the little neck-bow, for the belt. The circular skirt is of white Celanese shark-skin. From Bergdorf Goodman



MISS ELSA MAXWELL, COUNT DE BOSDARI, MRS. WM. WOODWARD, DOUGLAS FAIRBANKS



HENRY B. HYDE, MISS BARBARA ZIEGLER, JOHN MUNROE, MISS BRENDA FRAZIER

KARGER-PIX



MAJOR BARCLAY H. WARBURTON (GREAT-UNCLE), MISS FERNANDA MUNN (DÉBUTANTE), MRS. WANAMAKER MUNN (MOTHER), MISS SYLVIA REGIS DE OLIVEIRA (GUEST)



MISS ROSEMARY WARBURTON, MR. RUSSELL



CLIFFORD MALLORY, MISS HELEN STEDMAN, JULIAN GERARD, JUNIOR, MISS CECILIA VOM RATH



DANCING AT THE STARLIGHT ROOF AT THE WALDORF



To meet—

Miss Fernanda Wanamaker Munn

To introduce her daughter, Fernanda, Mrs. Wanamaker Munn gave a dance at the Waldorf-Astoria—and just before the dance, Miss Elsa Maxwell gave a small dinner in the Perroquet Suite. All in white—white tulle dress, white gloves, white camellia bouquet—was the débutante, who is the granddaughter of John Wanamaker. All in white were the decorations, white oleanders, white chrysanthemums, thousands of white balloons. Receiving with Miss Munn and her mother was her great-uncle, Major Barclay H. Warburton; two dance bands played, supper brought hash and scrambled eggs, and the “stunt” of the evening was a waltz and rhumba contest.



MRS. WILLIAM S. PALEY, HENRY LUCE, MRS. BRADFORD NORMAN



WILLIAM MATHEWS, MISS HELEN MACDONALD, MISS AUDREY BIBBY



MRS. CORNELIUS VANDERBILT, JOHN R. WANAMAKER



LUGGI FÖGER

Slide rules—by experts

AS the *nth* degree of Good Form in ski clothes, we hold up the photograph above—Mrs. Ronald Balcom, at her St. Anton chalet before she came to America. And just as soignée is she on skis as she is in her town clothes (page 39). Her sun-glasses, her hatless smooth head (sometimes she wears a visor or scarf), her knife-creased *Springerhosen*, her beautiful blunt boots (her wool socks are worn underneath), her easy, well-tailored blue jacket, her neat pale blue sweater—all an object-lesson in ski simplicity. A simplicity that American ski-runs might better see more of.

At the left—another pair of *Springerhosen*. These jumping pants are jumping into all skiers' affections. Grey ones, this time—grey or black or dark green or a very dark red always looks professional, while blatant bright shades betray the amateur. These grey ones—cut quite high at the waist as they should be—are worn with a steel-blue leather jacket, rain- and snow-proof, laced with white tape. The Polarized glasses tame any sun.

TONI FRISSELL



BONWIT TELLER; I. MAGNIN, CALIFORNIA

Checks and plaids are now precipitating into the ski world, too. In Saint Moritz, many an expert wears Prince of Wales' plaid jackets. Here in America (specifically at Bonwit Teller's) is the navy-blue and red checked jacket (right) with navy-blue knitted sleeves—a jacket that can be buttoned snugly double-breasted when biting winds blow, or worn open in more clement weather. At Abercrombie and Fitch are attractive black-and-white checked jackets—not loud enough to make conservatives quail.

These fine new ski clothes will try the snow this season at North Conway, New Hampshire, where a Skimobile carts skiers three thousand feet up Mount Cranmore—skiers who will later talk technicalities at the Eastern Slope Inn.... At Peckett's, with its fine trails and a pine-and-brick cellar for beer parties at the end of the day.... At Smuggler's Notch, Stowe, Vermont.... At Franconia Notch, with its scientific Aerial Tramway.... At Hanover, on the Dartmouth Outing Club trail.



BONWIT TELLER



BOTH OUTFITS FROM MACY'S

TONI FRISSELL

SPRINGERHOSEN OR KNICKERS—the two types of trousers that crack skiers approve—and both of these were designed by that Norwegian champion, Birger Ruud. First, grey gabardine Springerhosen (called also jumping pants, or instructor trousers) worn with a water-proof cotton windbreaker. Second, dark grey gabardine knickers (wear canvas gaiters with them if you like) and an easy, trim jacket to match

how not to be so thin

You are really thin—underweight describes it better. You are tired most of the time. You don't do justice to your clothes. You are ready to throttle any one who suggests that you must like to be thin, or you wouldn't stay that way.

You probably fall into one of the three most usual types by which very thin people are classified. (1) You are very nervous, with the sort of false energy that burns up more fuel than you can create. (2) You have no natural appetite, or have lost what you had, and attempts at eating prodigious amounts of food only make you feel worse, without any increase in weight. (3) You are generally underdeveloped. (There is the additional possibility that the reason for being underweight is some internal or glandular condition, which is, of course, a physician's province, not ours.)

Whatever the reason for your lack of poundage, you want to gain. To do so, you must put yourself on a regular régime of rest, exercise, and careful diet. Once having undertaken this, you must stick to it—not for weeks, or months, but for a year, at least. Unless there is something definitely wrong with your health, you will gain under this régime. We say this simply and with conviction, because we have seen it work so many times. And it isn't so grim in the doing, either.

To begin with, you must rest. In case you didn't register that the first time—you must REST! It is practically the crux of your whole situation. You must have nine hours' sleep as a minimum every night of your life. If you have to miss one night, make up the lost hours the next. You must lie down for half an hour, before lunch and after dinner. No matter how busy you are, or where you are going, you must have these periods of relaxation.

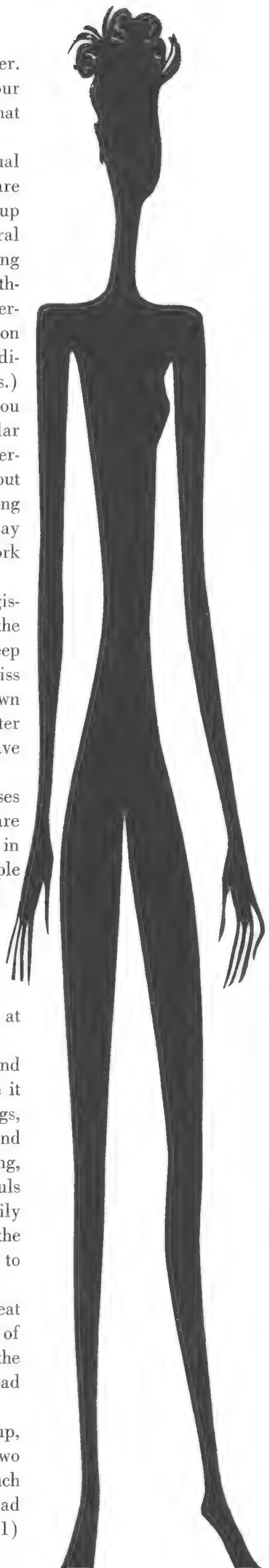
You must exercise. If you believe that all exercises are reducing, you don't know the variety we mean, which are relaxing and stretching, and which we will describe later in this article. We, ourselves, have seen undernourished people gain as much as twenty-five pounds by consistent exercise of the right sort over a period of time.

You must follow a diet religiously—what is known less than elegantly as a stuffing diet—and you must consume countless vitamins. If you aren't accustomed to a large "intake" of food, you may find this a little difficult at first, but, take our word for it, you will get used to it.

Your diet begins when you awake in the morning and drink a high-ball glassful of fruit-juice. Breakfast (have it in bed, if possible) must include a sweet fruit, such as figs, dates, raisins, bananas; whole grain cereal with cream and sugar or honey; coffee or tea. In the middle of the morning, drink a glass of water in which one and a half teaspoonfuls of honey have been dissolved. Honey is one of the most easily assimilated of sweets, and the more you can take of it, the better. (Incidentally, "raw" honey, the kind that has gone to sugar, is delicious if you can get it.)

Luncheon should always include a soup, a light meat or fish dish, potatoes (baked potato with butter is one of your best choices), a generous salad, and fresh fruit. In the afternoon, have tea with cream and sandwiches or bread and butter.

For dinner, include cream soup or a vegetable soup, or clams or oysters; meat or fish, potatoes or a substitute, two or three vegetables (always include one root vegetable, such as beets, carrots, et cetera, for their starch and sugar); a salad with any kind of dressing you like; (Continued on page 81)



how not to be so fat

You are definitely on the fat side. You may be fat in spots, or a devastating thickness has crept up on you. You hate buying clothes, and fittings are nightmares. You seem to be weighted down when you move. You avoid looking in the mirror. You *feel* fat, and you loathe it.

You have let yourself get into this state for one of three reasons. (1) You don't exercise, or, if you do, you don't do it correctly. You may not eat too much, but you burn up too little of what you consume. (2) You definitely eat too much. Either you just ignore your diet, or you make attempts to eat wisely at meal-times, but cheat in-between times. (3) A combination of reasons one and two—doubly deplorable in that you both eat too much and exercise too little. (Again there is the possibility that your excess weight is due to a glandular condition, which should be prescribed for only by a physician.)

However you acquired these devastating pounds, you are determined to be rid of them. Obviously the way to do this is by following a diet and a course of exercise.

You have to be consistent about your diet, but you don't have to starve on it. And any trick combination of foods is to be avoided as possibly dangerous to your health. What we are suggesting here as a well-balanced reducing diet is far from unpleasant and isn't difficult to follow when you are

dining or lunching out. But we don't delude ourselves, or you, in thinking that it is any fun. Unlike the thin girl, you have to deny yourself things you undoubtedly enjoy, and, if you don't, you won't lose weight.

Your diet begins with a glass of hot water with lemon-juice, drunk as soon as you awake. This helps to cleanse your system. Breakfast consists of liquids—fruit-juice, any kind you like, unsweetened, and coffee or tea without sugar. If you are hungry in the middle of the morning, drink a glass of tomato-juice or unsweetened fruit-juice.

For lunch—broth; a salad of vegetables or greens, with a piece of Ry-Krisp or Melba toast; fruit for dessert. In the afternoon, tomato-juice, fruit-juice, or tea.

For dinner, a clear soup; salad with a special dressing; lean meat or fish or fowl with vegetables, and Ry-Krisp or Melba toast and a small pat of butter; fruit dessert. Before going to bed, drink a glass of orange-juice or fruit-juice, if you are hungry. If you have difficulty in going to sleep, try the hot grapefruit-juice, unsweetened.

Many people like to have salad precede the meat course, and this is a good dietary measure in general, because it assures the consumption of fresh greens and vegetables and their attendant vitamins. On reducing diets, serving the salad first is especially important (Continued on page 83)





Mrs. John R. Fell



Mrs. Warren Leslie, junior

Mrs. John R. Fell goes to dinner and the theatre in long sleeves. A Night Shift of scarlet wool, with tranquil lines and gentle, firm folds, aroused by a necklace of gold and multicoloured stones

Mrs. Warren Leslie, junior, chooses long sleeves for an opening night. Very much the goddess in the fluid purity of white silk jersey, played against the solar-blaze of her topaz necklace and her ring

Mrs. Douglas Fairbanks dances in long sleeves. Pale blue chiffon, with silver sequins shedding their tremulous light across the softly cinched waist and the deep, smoky billows of her skirt

They all like long sleeves



HORST

Mrs. Douglas Fairbanks



Southbound

There are women who love eternally right classics; who stay firmly in the fold. There are, too, individualists who prefer to branch out in the season's variations. On these pages, we bow to both, believing that one is just as right as the other. For the lambs, there are classics constructed of diverting new fabrics; for the lone wolves, brilliant digressions from the old loves. And all are headed South.

Left, first: A classic afternoon dress with never-failing trimness of line.

Blue-and-white Spun Rayon, in a lively print. Under \$15; Franklin Simon.

Second: An afternoon dress with a difference—and the lowered hip-line.

Red-and-white striped silk makes the elongated mid-section,

blue-and-white striped silk the yoke and skirt. About \$30; from The Cotton Shop



Right, first: A timeless tennis outfit of Celanese crêpe, with a simple tab shirt, all-around pleated shorts. Around \$17 for the two pieces; The Cotton Shop.

Second: A new way to take your tennis—a knee-length dress of white flannel. Actually, it's the celebrated shift, its hanging folds belted in. About \$18; Best



Left, first: An evening dress of Athenian simplicity, for Southern shores. It's made of Cohama chiffon, the colour of daffodils—

or of the yellow tropical moon under which it will appear. About \$35; Best.

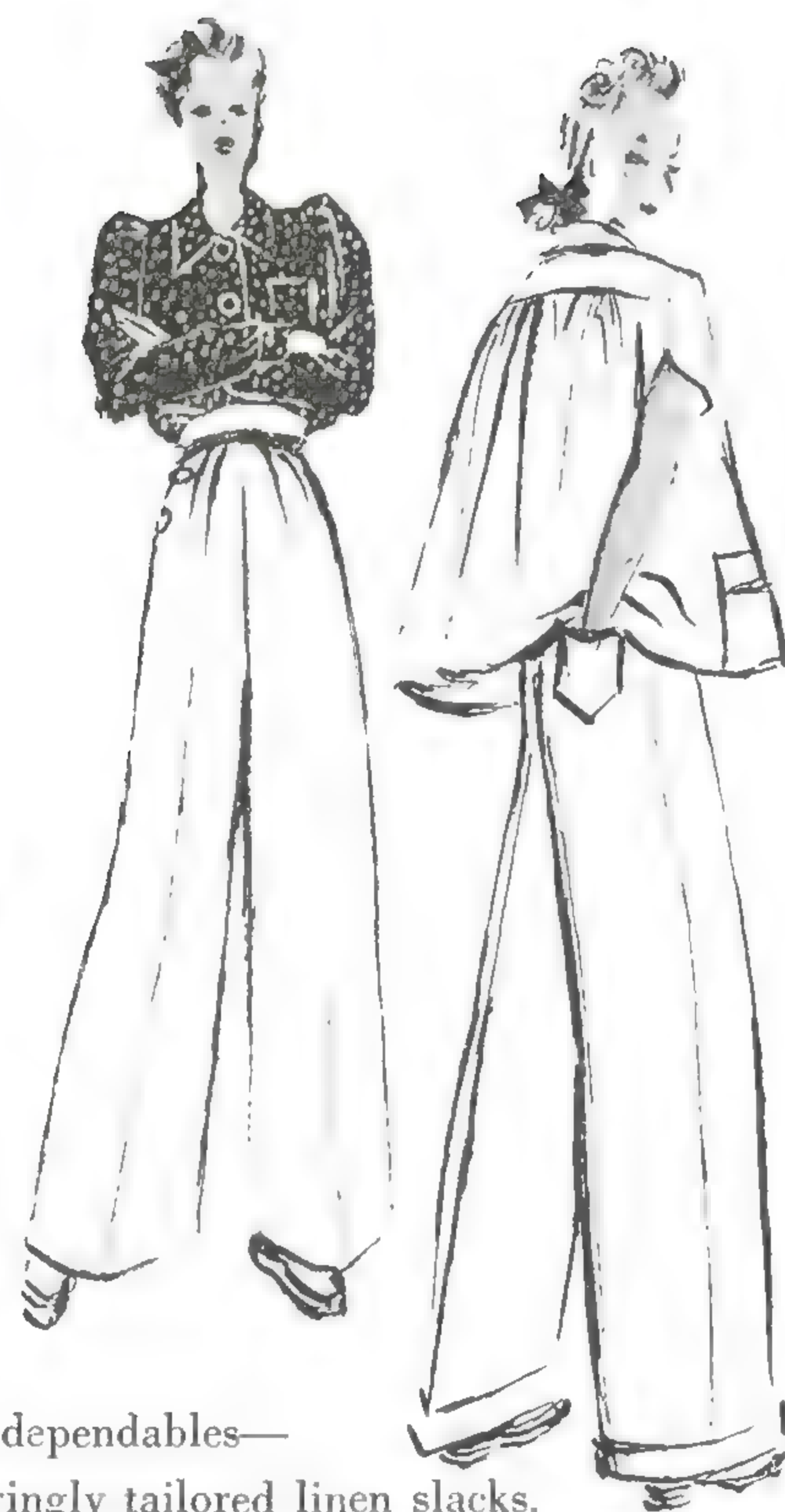
Second: An enchanting evening dress unmistakably of this season.

Of black-and-white striped Enka Rayon, it has a demure bodice and flowing skirt. with a goose-girl corselet of black velvet girdling it.

Silver bells jingle at the waist. Dress about \$35; from Russeks

classics and revised classics

Vogue's Finds of the Fortnight



Above, first: Year-in, year-out dependables—a printed shirt-waist and unerringly tailored linen slacks. The shirt is dark brown silk with white dots; the slacks natural Everfast linen. About \$23 together; Altman. Second: These tradition-cracking slacks are of a gay-coloured fabric—coral Spun Rayon. The short smock is like a French porter's. The whole costume is around \$10; Best



Left, first: The perennial play-suit in three-pieces—easy jumper, shorts with an inverted pleat, skirt, of pink Wamsutta Lustercale. Approximately \$13 together; Saks-Fifth Avenue, New York, Chicago.

Second: The new little-girl play-suit, with babyish puffed-sleeve blouse and pleated shorts all of a piece; a short flouncing skirt tied on top. The fabric—red, white, and blue Sanforized Arnotex Cotton. About \$8; Franklin Simon



Right, first: The beloved stud shirt-waist dress, grey-and-white silk print with shocking-pink studs. Around \$23 transfers ownership. From Grace Ashley. Second: A revised shirt-waist of red-and-green Ameritex Spun Rayon. (That Christmas colour scheme is new.) This shirt-waist has a wide waistband, a skirt with unpressed pleats. Around \$23; Altman

• Shops in other cities have the models on these two pages



BERGDORF GOODMAN

- (Above) Stark white bathing-suit—slick as marshmallow icing against your burnished tan or deepening the pale golden shade you've settled on for this season. Slippery Celanese sharkskin, geometrically crisscrossed with two-inch cotton braid. Bergdorf Goodman
- (First below) Just what you want for falling in with a stiff set of Badminton, a beach picnic, wet paint, or a lazy day on your own green lawn. Sturdy linen shorts and shirt of dotted blue-and-white linen, which will practically be a uniform during your entire stay. The Cotton Shop
- (Second below) Southern perennial—the well-cut shirt-waist dress to carry you freshly to lunches, uncrumpled through an hour's drive or a morning's shopping. Orange, black, and white striped silk, with new touches in the wide skirt, long sleeves, and the collar filched from a man's shirt. Bonwit Teller; I. Magnin, California. Sally Victor's white sharkskin hat
- (Opposite) En route to the beach, to add your shock of colour to the Florida panorama—a vivid fuchsia cotton shirt tucked into longish white linen shorts, and slashed with pale blue felt suspenders (Milgrim). By the pool—burning sun and blue water. White sharkskin shorts and brassière—fronted with red plaid (Bonwit Teller); and a long beach coat of white Cannon towelling with collar, cuffs, and a waist insert—very thin-making—of red plaid (Henri Bendel)

TONI FRISSELL



THE COTTON SHOP



BONWIT TELLER • I. MAGNIN, CALIFORNIA



MILGRIM

MORNING IN FLORIDA



BONWIT TELLER • HENRI BENDEL

Seven-day standbys

Vogue's Finds of the Fortnight

White-collar class —
pleated façade.
Black Crown Tested Rayon.
About \$35. Best



Neat-as-a-pin,
tucks at waist and bosom.
Brown crêpe.
About \$30. Bonwit Teller



Mutinous flounce,
on a slim, disciplined dress.
Black DuPont Rayon crêpe.
About \$30. Chez Rosette



New low in hip-lines —
stitched pleats.
Navy-blue silk crêpe.
About \$40. Chez Rosette

White collar and cuffs,
scalloped overblouse.
Black Enka Rayon.
About \$40. Saks-Fifth Avenue

Taffeta petticoat
hissing under blue serge.
White rickrack at neck.
About \$30. Best

Red patent leather belt.
Bosom pleats.
Black DuPont Rayon.
About \$30. Jane Engel

Tucked yoke,
flared skirt.
Black rayon crepe.
About \$30. Jane Engel

Completely pleated.
Black DuPont Rayon.
Cinched by a flower belt.
About \$30. Best

Shops in other cities
have the models on these pages





HORST

THE BONNET, ingenuous and disarming, will shield many complexions from the Southern sun this season. This one is a Nell Gwyn scoop of a white toyo, with a length of red wool mesh veiling forming the crown and coming down to tie in a fetching bow under the chin. The round-necked dress is of green, red, and white striped silk, with a full skirt and a simple bodice that buttons to the waist with little flower-buttons. Both the dress and the hat come from Russeks



THE SAILOR AND THE TURBAN, beloved forever, are—in new versions—being taken South to top sleek coiffures. Above, the new higher crown on a sailor of pale pink straw, blue-veiled. Pink crêpe dress. Both; Nicole de Paris. Below: A new type of turban designed by Chanel—it's of red faille, with a stiff visor attached to a scarf. You tie it, like a bandanna, at any angle. Shirt-waist dress of white crêpe; crystal necklace and bracelet. All; Bergdorf Goodman





JEWELLERY; SAKS-FIFTH AVENUE

TURBAN AND NECKLACE; HATTIE CARNEGIE

1. Take South with you—a necklace with beads made in the famous Sèvres factory in France. Royal-blue china beads alternate with gold. China-and-gold earrings echo the necklace. Saks-Fifth Avenue, New York; Chicago
2. The newest necklace—ten strands of pastel and pearl beads, so long that they completely fill a décolletage. And a fish-net turban of peach and pale green mesh, which you yourself wrap. Both gratifying with a sweater, or tight jacket and full skirt, when you go to dinner. These are from Hattie Carnegie
3. A framework shoe by Delman, to lift you high above the sand. It's of black-lacquered wood tied on with a shocking-pink grosgrain bow, and your foot fits in the upper story. Bergdorf Goodman has it
4. To team with your faultlessly tailored slacks—a rocking-soled shoe of tan calfskin, its top woven of natural linen strips. I. Miller; Neiman-Marcus
5. Two entertaining new heels. The first, a heel like an old-fashioned rocker, on a cotton plaid shoe; I. Miller. The second, a bob-sled heel on a red suède shoe laced up with blue. Saks-Fifth Avenue, New York; Chicago
6. An Oxford you'd wear the moment you stepped off the plane into warmer weather—say with a white suit. It's of wine-coloured alligator, with white leather lacings binding the top to the sole; Franklin Simon. The washable white Kislav gloves have backs made of crocheted leather strips. Best
7. "Scoops"—a brand-new family of beach shoes. Their high soles are scooped out so that your feet fit right down into them. Shown on the figure—scoop shoes of striped cotton. Left, centre: A white buckskin scoop held on with green bands over the foot. Lower left—a tan calfskin scoop with white lattices of buckskin across the instep. Lower right—a scoop covered with silk jersey. All will be packed in Southbound trunks; all are from Saks-Fifth Avenue, New York, Chicago



3. DELMAN SHOE; BERGDORF GOODMAN



4. MILLER; NEIMAN-MARCUS

SAKS-FIFTH AVENUE "SCOOPS"



7

HIRSCH



5

FIRST SHOE; I. MILLER. SECOND; SAKS-FIFTH AVENUE



6

SHOE; FRANKLIN SIMON. KISLAY GLOVE; BEST

POINTS-DUE SOUTH

MIDWINTER PICK-UP



Pastel dresses, spring suits, perhaps even a print, to wear now under your coat until they can blossom forth on their own—here are a few missing links to hold you until spring. And you can make them yourself.

1. The famous “Shift” or Monastic dress—bias-cut folds tied in to your waist. For a pre-spring tonic, use sheer rose wool tied with navy-blue. No. 8267 is “Easy-to-Make” and designed for sizes small, medium, large

2. Tucks and more tucks—at your waist, on your shoulders, on your sleeves. Design No. 8266 gives you that exciting full look, without any bulk. It is designed for sizes 12 to 20; 30 to 40

3. The sort of dress you’ll wear all spring, so why not start now? Make No. 236 in navy-blue with clear white at your neck. (The little vestee is detachable.) Designed for sizes 14 to 20; 32 to 44

4. Printed pick-up for jaded January wardrobes. No 235 has a real bolero, stitched down to the V of the skirt. Compatible with wide-spaced prints, or embroidered sheer crêpes. Designed for sizes 12 to 20; 30 to 38



They all look like something else—the dresses look like suits, the coat looks like a dress. They will all see you through the rest of the winter. Yet they all have that refreshing, hint-of-spring look about them.

5. The new feeling for fitted jacket-dresses. The yoke of No. S-4110 is stream-lined in V's that continue into the seams of the skirt. Seams may be lapped and saddle-stitched. Designed for sizes 12 to 20; 30 to 38

6. New little jacket for your first spring suit: the front panels swing loose, the back panels lap over your shoulders. A little back-band keeps your midriff flat. No. 233, designed for sizes 12 to 20; 30 to 38

7. Every spring, like the robin, the dress-with-its-own-jacket turns up first of all. No. S-4109 has deep, welt pockets on your hips and on the free-swinging cardigan-jacket. Designed for sizes 12 to 20; 30 to 38

8. It gives you a wondrous small waist, flares neatly from your hips and at your wrists. No. 234 has a huge bow at your neck, if you like. Designed for sizes 12 to 20; 30 to 38 [BACK VIEWS ON PAGE 85]

DESIGNS FOR DRESSMAKING

Shop-hound follows her star

If you're starting the New Year with a get-up-and-go gesture, let us be the first to wish you a very bon voyage. Maybe you're going to Florida. Hattie Carnegie, not content with having a New York store and a Palm Beach one, has followed her very active star to Miami Beach and opened a shop there. This will remain during the entire season, spreading happiness and fashion all the while. . . . Another Miami Beach newcomer is Lilly Daché who will dress you royally—from the neck up. And to complete the picture, F. A. O. Schwarz has branched out with a Miami Beach toy store, too, just so the grown-ups won't be better off than the children.

AND now, *really* bon voyage. Speed the parting friends with a map, or a book about travel. There's a fascinating collection of both at Rand McNally's Map Store, 7 West Fiftieth Street. South America is a favourite subject here.

Remember, when you are ordering flowers, the attractive cranny called Flower Fashions, Inc. This small shop has big ideas about attractive and imaginative boat-offerings. One new thought—a box of many Cellophane compartments, for keeping flowers apart and alive. At 957 Park Avenue.

Or send to some North-going liner a gift box of huge avocados from Florida. About \$3 for box of eight to twelve pears; from Mrs. J. K. Gamble, 186 S. E. Eighth Street, Miami, Florida.

Or give a little Glida travelling bag of striped water-proof tie-silk, holding two jars and a bottle. Black, wine, brown, or blue; about \$2 at Altman's.



ON your head, under the sun, wear a twist of white piqué and brightly coloured Paisley—a cross between a baby turban and a pill-box. You perch it over one eye, and it stays there because of a back band of white piqué, which also serves to keep your hair up. This is from Fanny and Hilda, 501 Madison Avenue. Fanny and Hilda like Paisley very much, it seems. They have another pill-box, of pink waffle-weave piqué, with a long Paisley scarf to wind around your throat when you want to appear Algerian, or merely attractive. Hats here are made to order; \$25 being a good average price.

TAKE a cruise to Beatrice Meyer's very pretty and feminine shop, 51 East Fifty-Eighth Street. Right: her white wool jersey dress with a wide navy-and-white striped skirt. It's shirred at the waist so that you can wear it with or without its red leather belt. It costs about \$35 as is, or you can order it in silk. Miss Meyer makes quite a specialty of the silk dresses that you'll want to wear in South American cities this winter, and in town here next spring.

At Jonai, 78 East Fifty-Sixth Street, they like stripes, too. Their winner is a classic yellow crêpe short-sleeved dress, garnished with a soft, simple jacket of multicoloured striped angora. The jacket as an individual should easily become one of your Pet Possessions, and will brighten the lives of endless white and coloured dresses. About \$65 for jacket and dress; seventh floor.



If you follow the snow, if you lead the active life, you're almost sure to fall for this little white wool jacket. It's fitted and tailored trimly, buttoned with one red-and-white stitched button. Bright red flowers with green stems are planted over it in a symmetrical, though casual, pattern. You can wear it when you're skiing or skating, or as an after-skiing jacket, for purposes of warmth and beauty. This seems to us to strike the ideal balance between being businesslike and beautiful. Rest assured that you won't look too, too adorably native Tyrolian in it, if that is a point that usually frets you. You can acquire this admirable jacket by putting about \$30 on the line at Abercrombie and Fitch. And while you're there, you might do well to look about you at the whole panorama of fine sports clothes. (Continued on page 86)

HOW NOT TO BE SO THIN

(Continued from page 64) dessert, any kind you like. Before you go to bed have a generous glass of sweetened fruit-juice. If you have difficulty in sleeping, as so many thin people do, try a glass of hot grapefruit-juice.

You, the thin girl, can drink all the water you want with meals; milk whenever you feel like it (be sure to have at least one glass a day); and cocktails to a reasonable extent. In the latter instance, get the advantage of stimulating your appetite by drinking dry cocktails.

CONCENTRATE ON VITAMINS

Include in your régime vitamin concentrates, to supplement the vitamins already in your diet. (You can buy these concentrates in drug and department stores throughout the country.) Introduce oysters and other shellfish in your meals frequently, for the sake of their iodine content.

Now, for your exercises. They are essentially limbering and stretching exercises, and they should be done slowly, sitting or lying down. Don't wear yourself out, or you defeat your purpose. Start doing your exercises for five minutes only each day for the first week, then increase the time two or three minutes each week until you reach twenty minutes, which is enough. If you find this so easy that you want

to go on to half an hour, do part in the morning and part in the evening.

For these exercises, provide yourself with an exercise mat. First, lie on your back with your arms bent, elbows on the mat. Lift the left knee up to the chest and cross it over the body to touch the mat at the right side. Repeat with the other leg.

STRETCHING AND LIMBERING

Lie on mat with arms stretched out at sides. Lift both knees to chest and drop them to mat on left side. Lower legs to starting position. Repeat on right side.


Sit on the mat with legs wide apart, knees straight. Lean left elbow on mat inside left knee. Stretch right arm over head (keeping it behind head) and expand chest. Repeat to right side.

Sit erect on mat with legs stretched straight out in front. Holding arms straight down to the sides, but out from the body, turn palms of hands forward with wrists bent back. In this position, stretch arms up. When arms are above head (still with palms facing forward and wrists bent back), the body should be at right angles to legs. Relax and repeat.

Relax between every exercise always. This relaxation after every exercise prevents taxing your strength.

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*a new collection
of casual wear
styled from the young girl's angle*



Blithe young fashions created especially for lithe young figures... as characteristically sub-deb as swing, sports, careers. Colorful, vivacious,—winsome but not irksome—daring in their own way as Jeanne d'Arc was in hers...

Beautifully tailored too. • Above: The new soft tailoring, very flattering, very important this year—in lovely spun rayon. T. B. L. finish keeps away wrinkles. Burgundy, teal, royal, amber, dark green. 9 to 17, \$7.95. • Right: Shirt-waist frock in spun rayon gabardine, T. B. L. finished to resist creasing. White stripes against navy, copen, earth brown, vermilion, fern green, black. 9 to 17, \$6.50.

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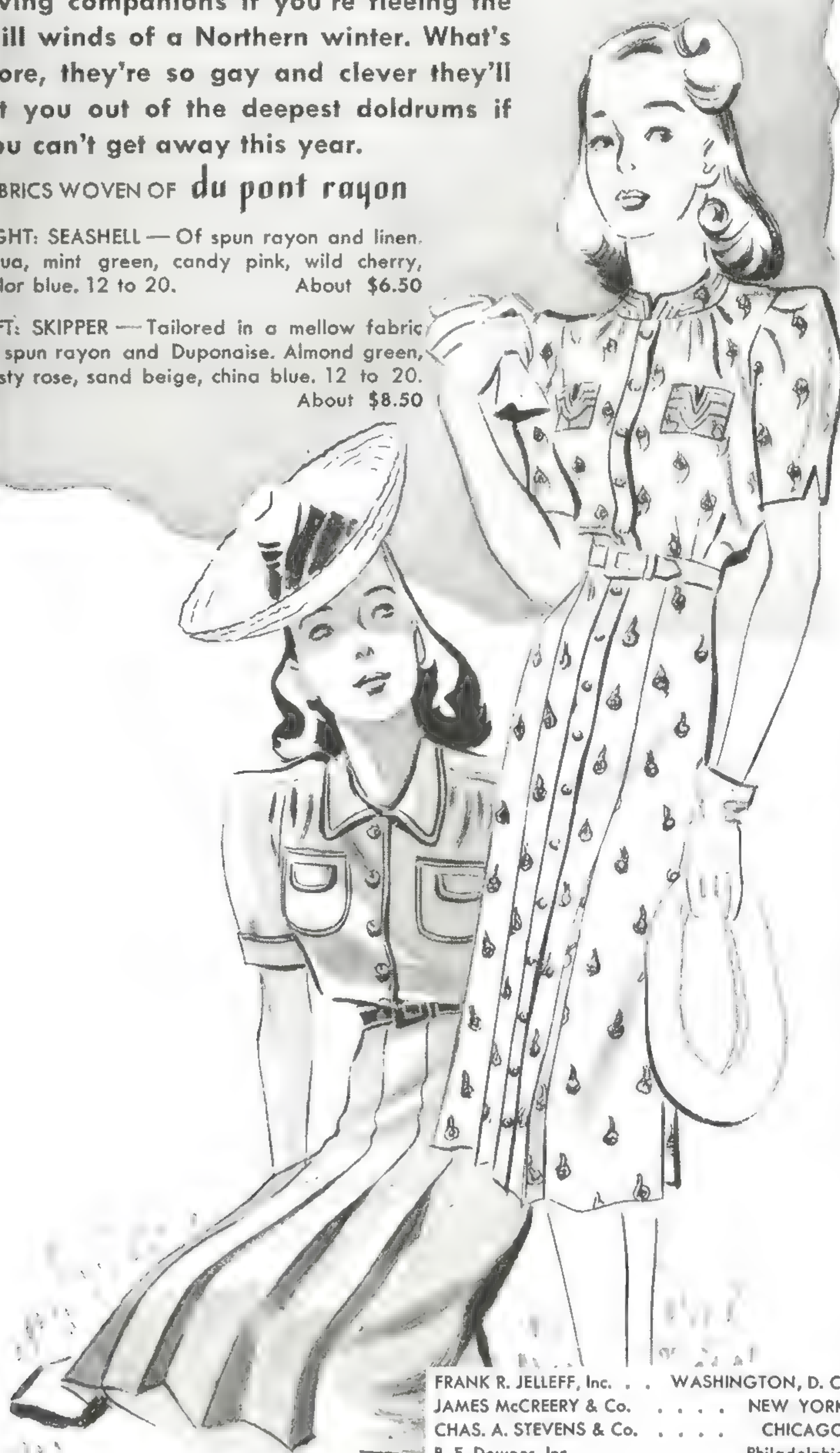
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Leave it to Lynbrook to chart the smartest course on the fashion compass. These debonair darlings will make sun-loving, fun-loving companions if you're fleeing the chill winds of a Northern winter. What's more, they're so gay and clever they'll lift you out of the deepest doldrums if you can't get away this year.

FABRICS WOVEN OF du pont rayon

RIGHT: SEASHELL — Of spun rayon and linen. Aqua, mint green, candy pink, wild cherry, sailor blue. 12 to 20. About \$6.50

LEFT: SKIPPER — Tailored in a mellow fabric of spun rayon and Duponaise. Almond green, dusty rose, sand beige, china blue. 12 to 20. About \$8.50



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CAFÉ PROPRIETY

(Continued from page 59) produce them nonchalantly at some later date to impress your friends; but, on the other hand, there are also people who object to going on indefinitely paying prices they can not afford. As for the business of music and entertainment, that is a matter of individual taste and not a general rule. If you like to dance or are an addict of either swing music or Cuban rhumbas, then music is your dish. If you prefer to talk, it is poison.

Almost any one would agree, off-hand, that good liquor would be a prime requisite. Yet I know a night-club where the drinks are so bad that they are practically Mickey Finns, and this club is so crowded every night in the week that you can't get a table for hours, and they stand them five deep at the bar.

The free-list racket is a different matter. It is startling to discover the number of glamorous social names that are on the free lists of the smarter night-clubs. These are the people who can come and wine and dine to their hearts' content—on the house—because they serve as bait for the others. Because of the glitter of their fame, they are sure to get their pictures in the papers, their names in the columns—and this attracts the cash customers, who come to see them. This is neither the time nor the place to dissect the mental twist that permits a Social Registerite to go out and get drunk night after night, without paying for it, happy in the knowledge that other people will come and pay to look at him. Of course, if they did not get it all free for nothing, a great many of them would not be able to go out as many nights as they do, and that would be too bad.

The Maisonette Russe, as I have already pointed out, has Prince Obolensky, which should be a great help to any club; it has tasteful, unobtrusive entertainment in the chic, nostalgic style—the good old Czarist days, Paris in the 'Nineties, and *Ach, Wien!*—and it is quite true that any one who has been around in Paris or Vienna or Budapest or Berlin can go to the Maisonette Russe and be sure, sooner or later, to run into some of his friends from the old country. There is, definitely, a Continental atmosphere about it, and there are few things that appeal to an American more than thinking he is in a place that is Continental. In keeping with the dreamily sentimental air of the place, the lighting is discreet and dim.

Another place that has done a tremendous business is the International Casino, which takes all comers. That is to say, while you can find a few of the Best People there from time to time, it is also crowded with Broadway-

ites, out-of-town tourists, and run-of-the-mill folks out for a good time. Unlike the other clubs, it does not depend on snob appeal. When I first asked the man there what he thought the Casino owed its success to, he said, "Hard work." Later, he amended this to add the club's three orchestras and the fact that the entertainment always features a great deal of aphrodisiac young flesh prominently displayed "in an artistic manner." In other words, the formula here is "Hard work and nude women." He also pointed out that the girls are all foreigners, because, for some reason or other, it seems that it is far more titillating to know that you are looking at, say, a nude Finnish girl than at one from Schenectady.

It appears to run more or less true that people who are just people like to go to a night-club where they can look at a good floor show, but that people who are café society prefer a place where they can look at each other. It is for this reason that most of the really smart places are small enough to give the atmosphere of an intimate club, where you can call out from table to table and visit around. It therefore follows that, in order to hold the patronage of the former class, you have to keep changing your entertainment, or else they move to another club that has a different show. But since members of café society apparently *never* get tired of each other, they just stick to the same clubs, and it is not necessary to do anything further to hold their interest, except occasionally to think up some game like the hot foot.

Nevertheless, various entrepreneurs of night-life are always trying out new lures. There was the great epidemic of society singers. And there are the swing clubs. Just recently, a club has opened down on Sheridan Square which has a new idea. This is the Café Society, and its entire aim and purpose is to spoof, continuously, mercilessly, and wittily, just that; café society. Everything in it, from the decorations to the floor show, is a satire on the other clubs. Whether or not this becomes a boomerang remains to be seen. They might find themselves suddenly a haven for the very victims they mock so prettily, and their name transformed from a jest into a reality. But in this case, they could always open up a Coffee Pot next-door for the original paying guests. Because when you come right down to it, it seems to be undeniable that the kind of a night-club café society really loves best is the one where they can go free and get their pictures in the papers the next day. There! The cat is out of the bag.

TO OUR CONTRIBUTORS

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HOW NOT TO BE SO FAT

(Continued from page 65) because it helps to fill up the hungry dieter.

With salad so important in a reducing diet, there is always the question of a non-fattening dressing. There are at least two good diet dressings on the market that we know. And, below, you will find a recipe for a dressing that is good in itself, aside from being non-fattening.

When you are reducing, drink water between meals (none with your meals), but do not let the total intake of liquid exceed two quarts a day. Don't drink alcohol or, if there are occasions when you feel you must, drink Scotch with plain water, English fashion. Unlike the thin girl, you should keep active after eating. If you have ever noticed women sitting at a table after luncheon, the thin ones are those who get up and hurry on to something else, while the large ladies just sit, as though inviting the pounds to come on. This doesn't mean you should go out and pace around the reservoir after each meal, but move about the house or take a short walk. You must keep your system functioning properly and see that there are two eliminations daily.

Non-fattening salad dressing: Press the juice from a can of okra, and to the liquid add a third of a cupful of finely chopped garden greens (parsley, celery, tomatoes). Thin to the desired consistency with tomato-juice, and three-quarters of a teaspoonful of honey, add salt and lemon-juice to taste, and mix well.

When you are reducing, exercise is your salvation. You can take out all your resentment about getting fat in doing your exercises. As a matter of fact, you don't want to overdo it at first, but you will find the exercises that follow require plenty of energy. You can start with about ten minutes a day, and work up to half an hour, according to the way you find you can take it and not overtire yourself. The morning is the best time for your exercises, preferably before breakfast.

You need stretching exercises to limber you up first, whether you are generally overweight with flesh that is all too firm, or if you are fat in spots. Then you progress to attacking the spots. All of these reducing exercises are concentrated on firming the stomach, buttocks, and thighs. When you do them, relax after each exercise to avoid taxing your strength.

Lying on an exercise mat, keep your legs together and stretch them straight up. Raise the arms and try to touch the toes. Relax and repeat.

Lying on your back, stretch your arms up over your head on the mat, bend left knee up. Raise the right hip and bump it against the floor about ten times. Relax and repeat, bending right knee and bumping left hip.

Kneel on the left knee on the mat and extend right leg. Lower the left hip to the mat with a thump. Come back up on the knee, without touching hands to mat. Relax and repeat on other side. (This is a difficult one, but you don't have to achieve perfection at first.)

BLOUSE OF THE MONTH

by *Debwin*

\$3.50

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RETAILERS

*REG. U. S. PAT. OFF.

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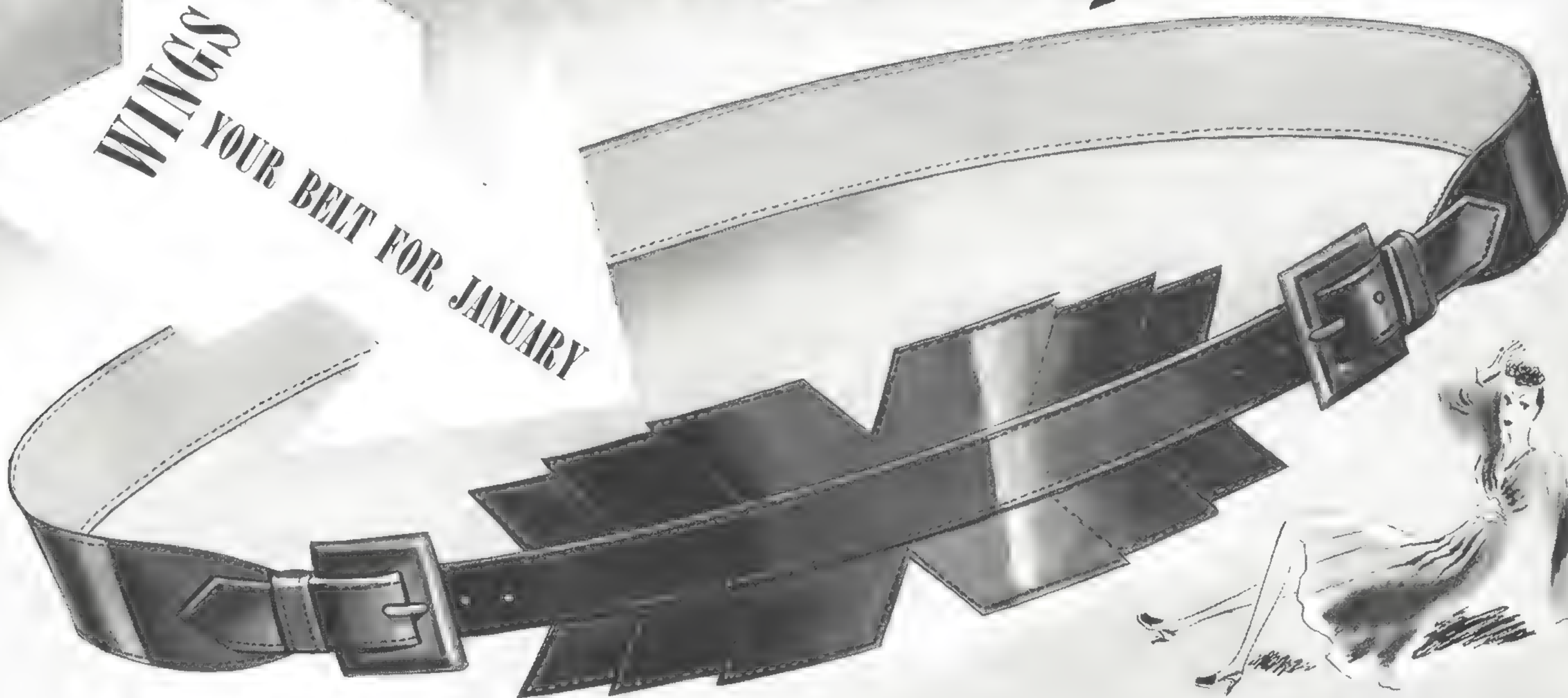
New York

"Forecaster"

is a fitting name for the January Blouse of the Month. In luscious spring shades, in tailoring details, in finish and "feeling," and in its appropriateness for cruise wear, it proclaims the coming spring tailored vogue.

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Have you an "angelrobe" or monk-silhouette dress... or any dress of simple line that cries for a dashing, highly individual belt? Nothing could be more happily effective than this fashion-inspired Criterion Original of leather-lined patent leather, in colors for North and South. At foremost stores everywhere... 1.50 (slightly higher in Canada).

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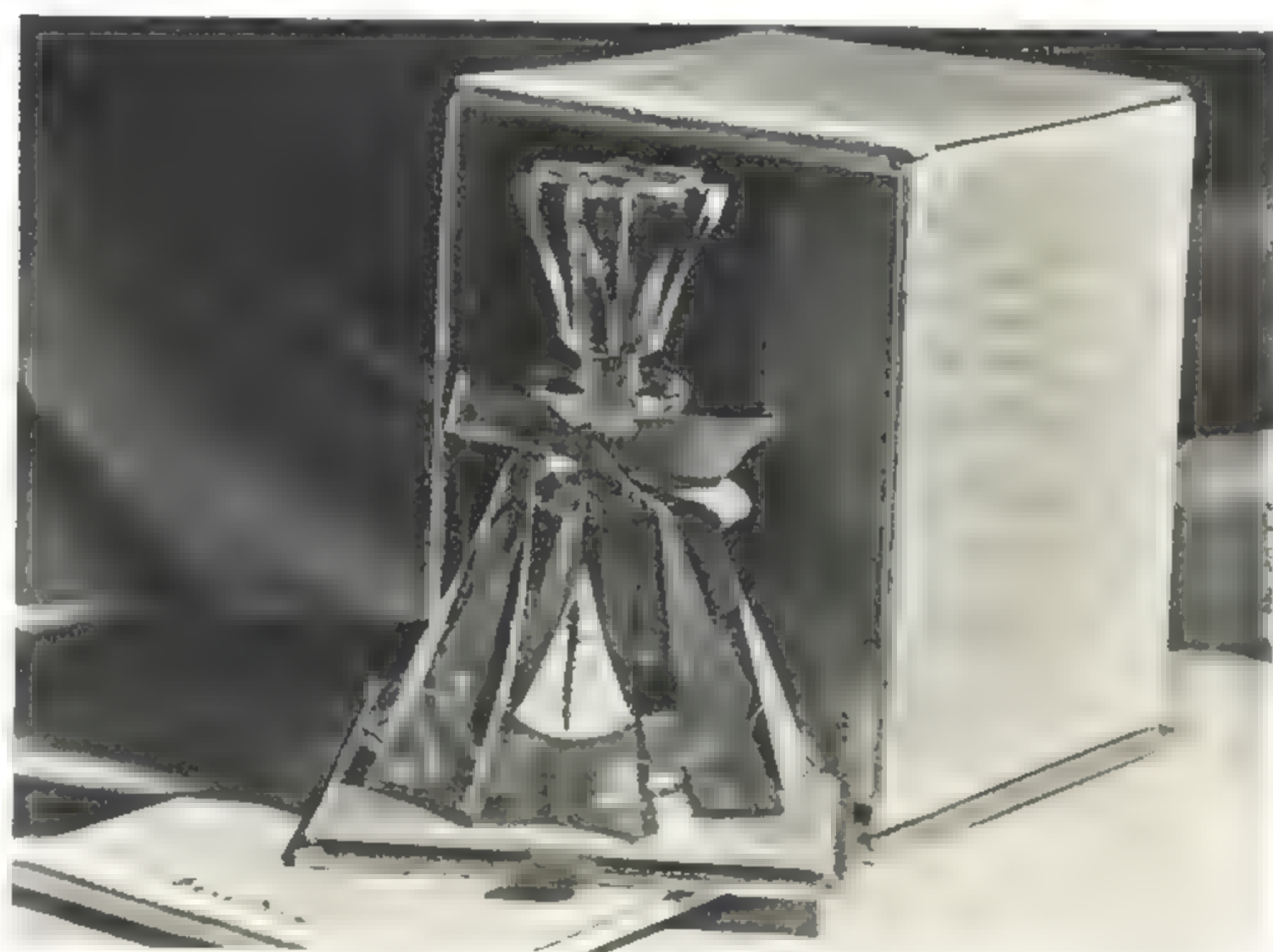
DISCOVERIES IN BEAUTY



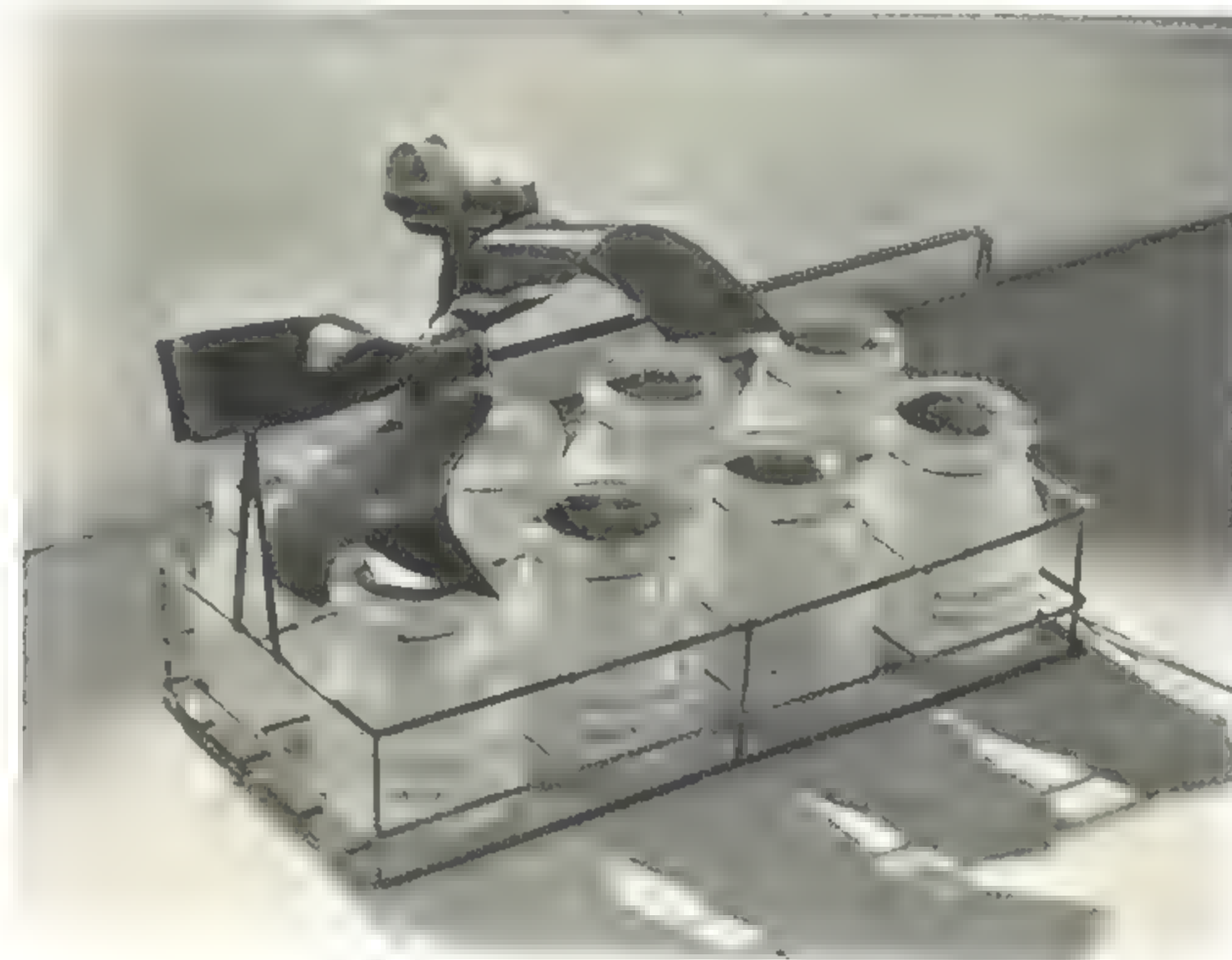
Chic in the snow — Antoine's gay, flower-lined ski kit; with special preparations to withstand the rigours of wintry outdoors and space for incidental accessories



A triumphant carry-all by Primrose House—smart and practically limitless in space; preparations zipped in at the side; and modest in price. In brown or black



BAKER
Hedwig Orlik's captivating perfume, "Sans Nom," is in a hand-cut crystal bottle that will be a permanent bit of beauty on your dressing-table. Refills in plain bottles



Delivering the milk — Helena Rubinstein's little bottles of Pasteurized Milk Bath hold enough for two baths in each bottle. Try one the next time life has you down

UNDERWATER FASHIONS

(Continued from page 32) tenderly, and set you down in Jacksonville after a pleasant interim of five hours. Or if you drive, at Saint Augustine you have two choices of highway, one going inland, and the other, the Ocean Shore Boulevard (Route 140) that takes you right to Marineland. Or by train, the Atlantic Coast Line and the Florida East Coast Line will take you to Saint Augustine, and from there you carry on to Marineland by motor coach or car.

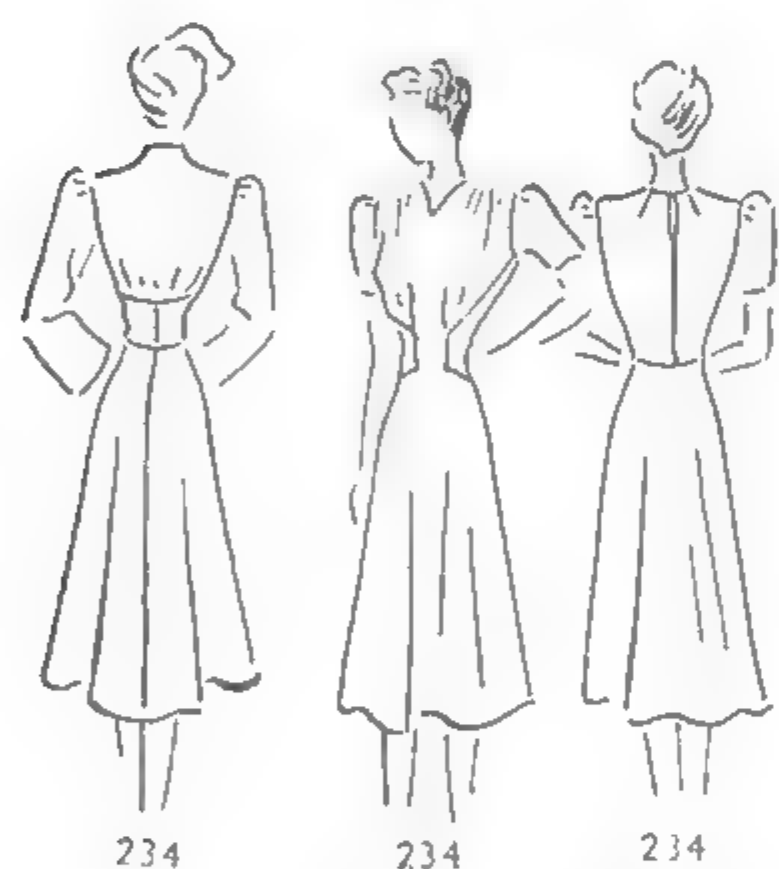
And right here, Vogue makes a profound and admiring bow to the inspired group who dreamed, and by sheer persistence (you try raising \$500,000 for an aquarium sometime!) shaped this illuminating exposé of ocean life. A bow to W. Douglas Burden, President, C. V. Whitney, Chairman of the Board, and to all crusaders who believe in education exciting and visual as life itself.

Just in case (and we don't know what Christmas brought you) you suddenly find yourself heir to a few thousand feet of tank and schools of assorted fish, you'll be grateful to know that they may be summoned to dinner by a gong, that their diet consists of large, expensive fiddler crabs and don-ax, except for the epicurean porpoise, who must have fresh fish. The intelligence of the porpoise we are told, is

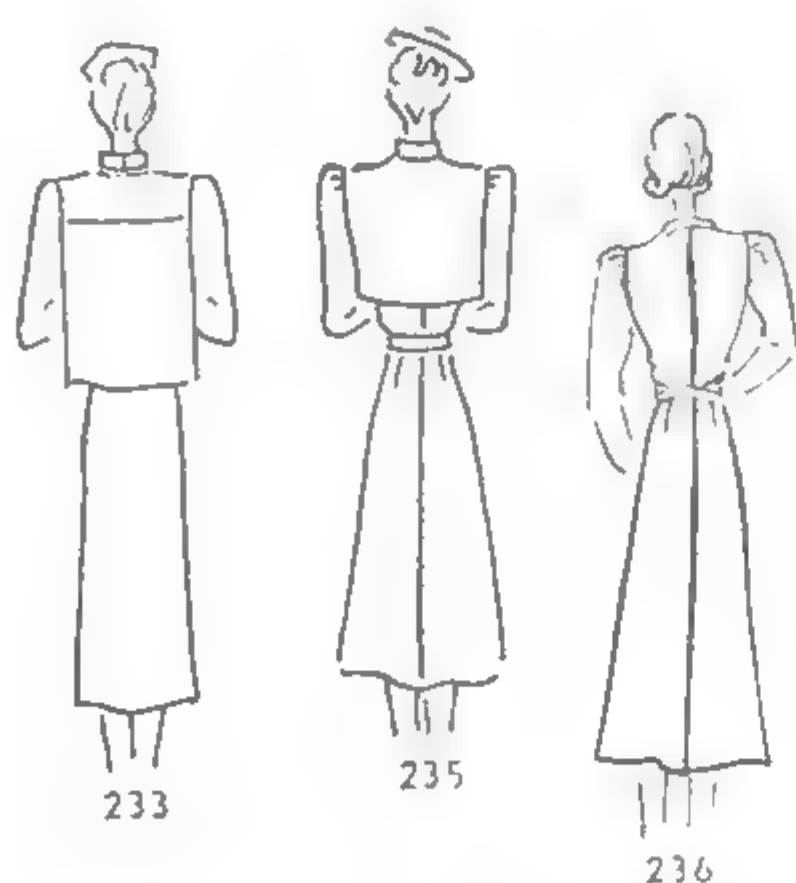
second only to man's. The monkey a bad third. Also—like the young scientists and research men who enchant you with fabulous and authentic fish stories—you might keep a diary to jot down the jealous tiff between a sea-cow and a porpoise. Or report the general health of a ground-shark, who was carried eighteen miles in the back of a car before it was discovered to be, not only alive, but in an interesting condition, resulting in nine wriggling sharklets.

Marineland is endlessly fascinating, and the most restless of the world's hop-abouters can spend a happy day or two there. You stay at the Hotel, with ideal swimming a few steps away. You eat superbly at the Periwinkle Diner, or run in to Saint Augustine of an evening for an iced Daiquiri at Ducky and Max Glicks, the "21" of Saint Augustine. Later, you either move on to the local movie house or stay where you are to carry on conversationally about Jeremiah the Mullet, whose comic peregrinations you followed for hours in the big Oceanarium. The only drawback to a visit to the Marine Studios is a sense of drooping disappointment when you return to your own illuminated and polite little aquarium of guppies and goldfish. Somehow they look anæmic after the bland malevolence of a five-foot devil-fish, or a ground-shark's veiled and vicious eye....

DESIGNS FOR DRESSMAKING



If you are bored with your winter wardrobe—and who isn't, in January?—here are Vogue's new Designs for Dressmaking. (Other views are shown on pages 78 and 79.) Ensemble No. 234 is designed for sizes 12 to 20, 30 to 38



Spring suits, pastel dresses to wear under your coat. Designed for sizes: 8267, small, medium, large; 8266, 12 to 20, 30 to 40; S-4110, 233, 235, S-4109, 12 to 20, 30 to 38; 236, 14 to 20, 32 to 44. (Other views: pages 78, 79)

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FAVORITES FROM MAINE TO MIAMI



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Whether you fly South or snuggle under Northern furs, you'll find these Annetta dresses your best-loved standbys. Styled with the new soft look, finished with a wealth of fine detail, they are made of a lovely new Crown Tested Spun Rayon crepe that assures perfect satisfaction in use. In sizes 10 to 20, \$8.95.

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Pajamas and hooded coat of the same material protects you against wind and sun; moreover they're modest and alluring! Colors: apricot, blue, red and green.



Created by
M. BERMAN

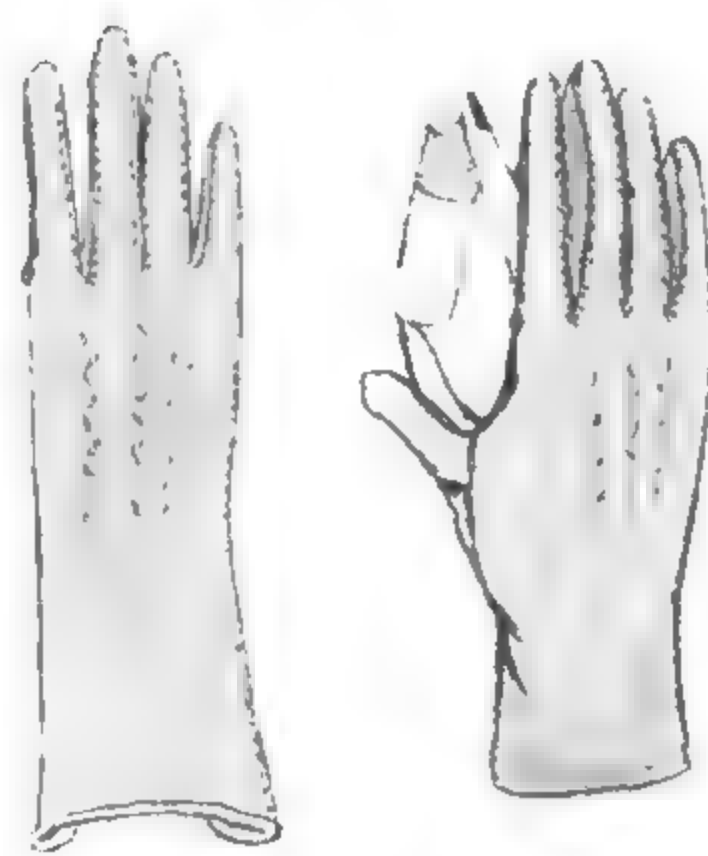
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SHOP-HOUND FOLLOWS HER STAR



(Continued from page 80) The imported suède of which these gloves are made is washable—and that is nice, but their real news is in the thumb and forefinger, which open and close with a slide fastener. All the other little digits stay warmly clothed while you dive for nickels, lipstick, and the like. These handsome tawny-beige gloves cost about \$4.50 a pair. You

can buy them at Saks-Fifth Avenue.

And there's a wonder bag called La Marvelle, which fascinates us. It has a mysterious, roomy compartment concealed and zip-fastened inside the bag, opening from the bottom. That's simpler than it sounds. *Anyway*, you put jewels, passports, and other valuables in this unsuspected place and do not disturb them when you grope in the regular part of your bag. A blessing, *non*? And the blessing costs about \$12.50 in brown or black calf, at De Pinna, 650 Fifth Avenue.

This is a portrait of a lady playing Zouave in her Zouave play-suit. The fascinating thing is of faded blue French linen, banded in crimson, and with a lighter blue belt like a cummerbund. The ballooning trousers hug the ankles, gathered tightly to them by an elastic band. This costs about \$25 at Henby, 17 East Fifty-Fifth Street. Also in this up-and-coming young shop, there's a wonderful all-round play-suit of a soft and pliable crêpy fabric made by Cohama, in a rainbow range of colours. A classic shirt, shirred shorts, and dirndl-skirt make up this costume. The price, about \$15, makes up your mind to buy several.



The New York Exchange for Woman's Work is a most excellent territory for hunting good going-away gifts, unless you decide to keep your purchases for yourself. Just for instance—charming and flexible chamois-soled quilted satin slippers in a satin case to match; less than \$4.... Or roomy beige cotton shoebags piped in brown, for men; around \$2.... And there are tall, thin cylinders, flowery and decorative, that hold ten compressed cotton wash-cloths and cost around \$1.50.... A large collection of travelling pincushions—from about \$1.65 up for small fat ones, bursting with charm, stuffing, and usefulness. 541 Madison Avenue.



Lanz of Salzburg, as usual, is inspired by every flurry of snow, and turns out out-of-doors clothes that would make any parlour plant dash for the nearest icy pond. This royal-blue wool skating-suit has billowing sleeves and a wide, floating skirt, lined with a bright flash of red and white in the form of a Lanz cotton print. The vest-like part of the jacket is of natural sheared lamb, which will keep you warm if anything will. Sculptured silver buttons parade down the front of the jacket, and you parade around proudly even if you're no Sonja on the ice. You can buy it for about \$30 at 547 Madison Avenue, where you'll always find a delightful collection of sports accessories.

SHOP-HOUND FOLLOWS HER STAR



The night follows the day, and so to bed. If you're sleeping South, drift off in a floating cloud of chiffon, striped in pinks and blue. Very balletic; very seraphic. In mere earthly money, it costs about \$17; at Best's. Or if you're going to drop into bed in the North Woods, you'll want something warm without too much of a hibernating animal look. We like perfection, and we know a white French albatross gown that's got it. It also has a high, round neck, long sleeves, pearl buttons, and a scarlet sash. With baby cap to match; about \$17 at Best.

Lanadown's comforters comfort you with warmth and lightness—excellent qualities in a quilt. As you may have been taught, their secret is in the filling of unstretchable lamb's-wool-and-down mixture. Their neck-rest pillow, dipping in the centre for ease, is a train traveller's dream. Under \$3; 512 Fifth Avenue.

Now that so many of the smartest heads have found their way into hoods, Raheb-Diat, the lingerie mart at 20 East Fifty-Seventh Street, has incorporated a hood in this dressing-gown. It's made of very beautiful imported silk material, striped with a shiny surface against a dull, spongy one. It clings and falls simply to your outline and is equally amenable to packing—the sort of treasure you can pop in a bag and forget about, with no fear of wrinkles when you take it out again. Like all of Miss Raheb's negligés and dressing-gowns, it's cut with plenty of fullness in the back, to give you a graceful look. It costs about \$40, made to your measure in pale blue, roval-blue, white, or soft dusty-pink.



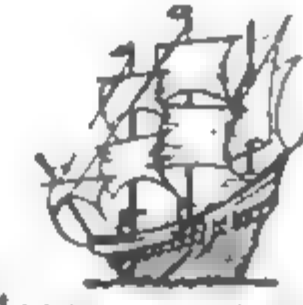
Shiverers and shakers need shiver and shake no more, announces General Electric, because there is a wonderful electric blanket to stop all that. The blanket is of cotton, and thin rubber-covered wires run along it, carrying warmth. The heat is regulated by an AC current thermostat and transformer resembling a radio. From about \$40, complete; Lewis and Conger.



You who are sweetly feminine and yet canny about prices should be overjoyed to find that this baby-blue silk satin nightgown may be had for less than \$3. It's very simple—the only ornament being tiny scrolls of the satin where the shoulder-strap meets the bodice. All this brings out the sculptured Greek-goddess side of you—and that's pretty good on a three-dollar investment, which you pay to the Plymouth Shops. If you need a bit of warmth, you can get those luscious quilted velvet bed-jackets here, too, in Florentine-rose, tea-rose, baby-blue, or white. The shoulders are wide and impressive—the whole effect very appealing. If Santa, the brute, didn't bring you one, and you were counting on it, do not be disheartened, but buy it for yourself. It will cost you only about \$15.

Mayflower

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FROCKS CRUISE INTO
SPRING...



IN PETER PAN TREGO CREPE...

A CROWN TESTED SPUN RAYON FABRIC

In these, as in every Mayflower dress you'll find all occasion smartness...a flare for fit, a talent for tailoring, a clue to spring color...the ultimate in value and smartness at a budget price. Depend upon the fabric quality...checked and approved for complete satisfaction in use. Left—One piece, appropriate for miss and matron.. in Fresno gold, iris blue, desert rust, dusty rose, gray blue, aqua mist, navy. Sizes 14 to 42. Right—Solid color skirt, Ververay striped top. In iris blue, aqua mist, desert rust, gray blue. Sizes 14 to 20. \$6.50.

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PARK LANE FROCKS
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3200. (At the Scoring Board.) Daisy scroll print with scroll belt. Navy, Grapevine, Dusk Rose, Larkspur Blue. Sizes 38-46.
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 3202. (Her turn next.) Gay bow-knots with carved wooden Scottie pin. In Black. Navy, Green. Rust. Sizes 12-20.



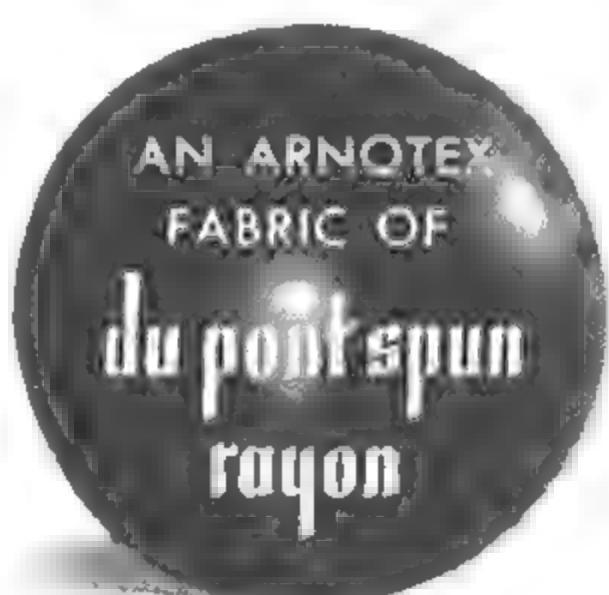
Make way for lady-bowlers...smart young things who "chalk up a strike" in Park Lane frocks... styled for play-action and free-swinging grace...in crisp, non-crushable Agawam. Park Lane frocks are the NATION'S CHOICE for its active moments. You choose them first for fun and fashion...and you keep on choosing them for their crisp, unwrinkled freshness. Their easy-to-take prices are right down the alley, too!

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OR WRITE TO—

LEE GARMENT CO., CHICAGO, ILLINOIS



FIRST PROPHECY ON JEWELS

AT the same time that afternoon clips with lights in them (for instance, a small ruby giraffe) will appear in the most obscure corners at cocktail parties, you may expect the first mobile jewels for evening—jewels that breathe, that become convulsed, that creep like ancient lizards; that are scintillating, terribly sensual, and swollen with sleep.

Each jewel will be fitted with an adequate mechanism. Before being put on, it will be wound up like a watch, and then its stones will acquire the hypnotic, slow, almost imperceptible movements of living sea-urchins, or the digestive, somnambulist, and patient contractions of carnivorous plants—movements of dazzling precision and of biological afterthoughts. Even "rivers of diamonds" will take on literal meaning.

By the end of 1939, the success of mobile jewels will correspond to the hysterical success of the current revival of Rudolph Valentino, predicted by Salvador Dali four years ago.

MOBILE JEWELS WILL BE TO IMMOBILE JEWELS JUST WHAT TALKIES ARE TO THE SILENT CINEMA.

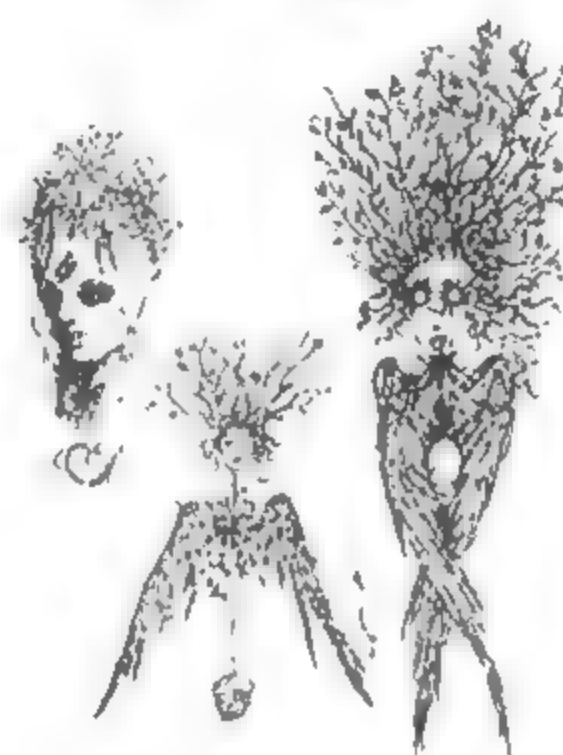
In the illustrations, you can recognize jewels inspired by flowers, by movements from the abyss (abysmal form: the deepest forms from the submarine regions); articulated ones that open and close up, like the vampire jewel destined to be hung in the hair so that the little rock-crystal head will tremble at the centre of the forehead; or the face of "Tristan Fou" crowned with leaves.

Salvador Dali 1938

[Editor's Note: The above is Dali's prophecy on jewels, couched in his Delphic language. Vogue reads between the lines to interpret and explain in a practical way these cryptic utterances. The little illustrations below indicate the pieces of jewellery we refer to—so far, only ideas. You will find the actual drawings in Dali's brilliant tapestry on pages 56 and 57.]



An ornament in which Dali uses the motif of human ears. It is meant to light up, causing all its coloured jewels to sparkle.



Dali's vampire jewel—a rock-crystal head with jewelled eyes. In the first sketch at the left you can, if you look closely, see how it looks when set in the centre of the forehead. The second sketch shows this jewel with wings closed; the third, with wings folded around a little pendant skull.



"Tristan Fou"—another head that might make a hair ornament or clip. The stand-up foliage-hair is one of Dali's favourite motifs, recalling his woman with a head of roses.



Dali's jewelled bracelet that doesn't, like ordinary bracelets, move only with the arm. This crawls around and around the wrist.



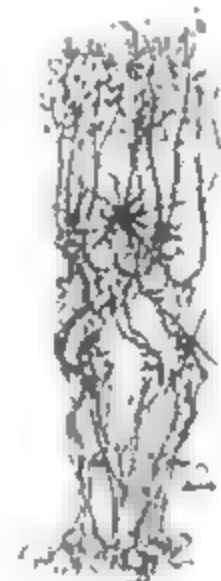
Like a sea-urchin or tropical pitcher-plant, this brooch or clip opens and closes convulsively on the sparkling jewels inside of it.



One of Dali's famous symbols, the crutch, becomes a jewel—it lights up, and is perhaps meant to be carried in lieu of a lorgnette.



Dali sketches a bracelet and an armlet that are like the limp leaves of a book. They close or flip over, as the wearer's arm moves.



A jewel that is like a submarine plant—possibly for the lapel of an evening coat. At the base are Dali's tenuous little figures, with wavy strands growing up from their heads—strands that move like seaweed.

KNIT THE NEWS IN



The news is knitted into the squared-off shoulders, the wide waistband, the whole idea of a hip-length cardigan. Make it yourself of Bernat's black Yorkshire yarn in an easy ribbed stitch, with five gold buttons to keep everything under control. Send Vogue a stamped, self-addressed envelope for each set of directions, or get yarn and instructions at R. H. Macy

You loved it last summer—the fuzzy Angora bolero. Here is the new version—a square little cape tied with a velvet bow. Make it of imported Bee-hive Angora, in pale pink or blue for lazy breakfasts-in-bed. Send Vogue a self-addressed, stamped envelope for each set of directions, or go to Wanamaker's, New York, Marshall Field, Chicago, for yarn and instructions



HIRSCH

SHUR-TITE

Favorite of the month



design patented

MAGNIFICENT mid-winter gesture...a tribute to tomorrow in its smooth and supple drape. The essence of fine tailoring in the three soft extended pleats deftly worked across the front. Calf or patent leather in all the important new colors. You'll find it at your favorite store.



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FLOATING BRA robs
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. . . slims inches off your
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high accent to your
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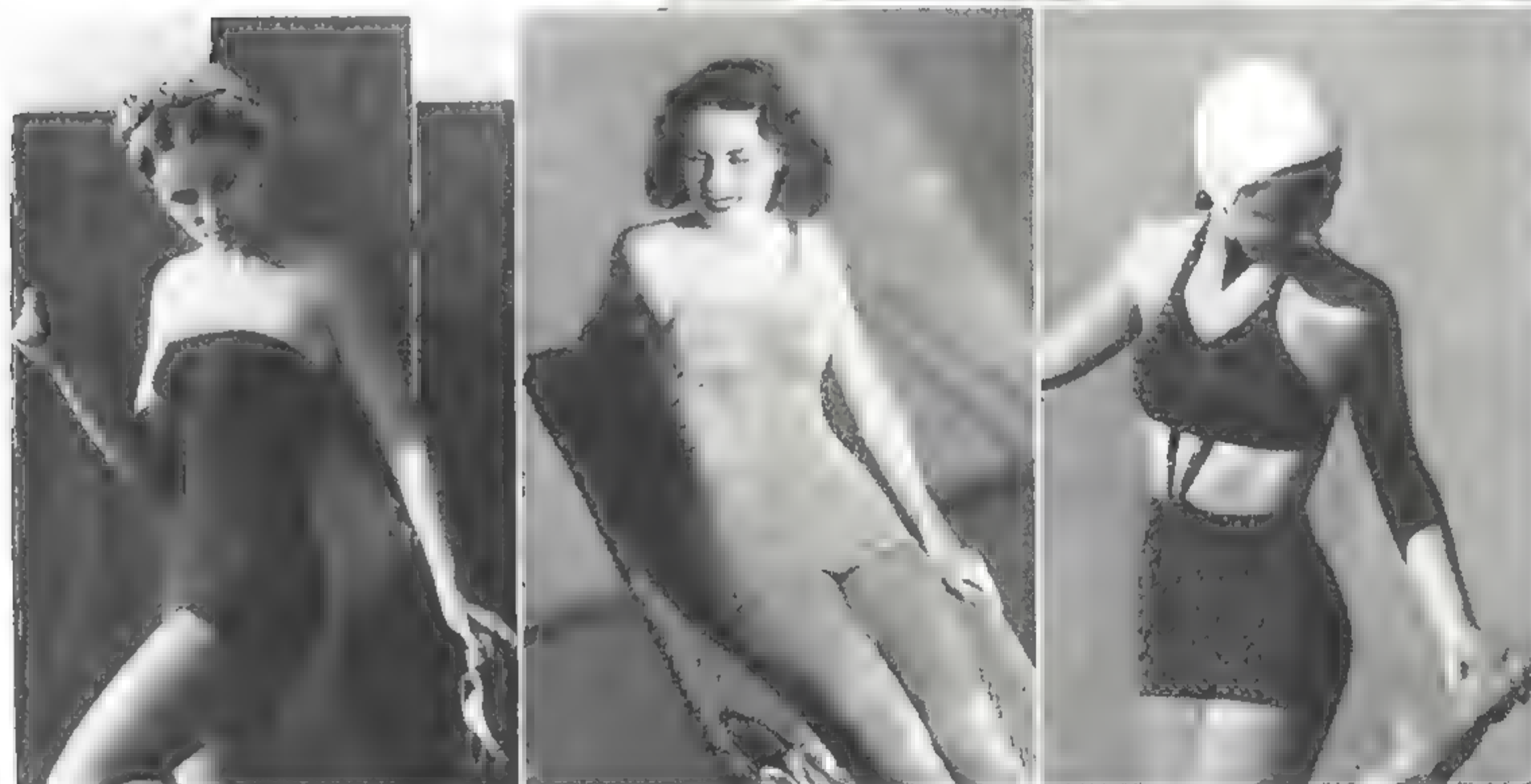
Right.. Diamonded sea-crepe
that fits like a charm!

Below . . . Terrymoss . . . with
satin cords to tie if you wish!

Center.. Beautiful creation in
Gantner velvet Lastex knit!

Right, below.. Polkadot satin
panty suit, demurely shirred!

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Makers of America's Smartest Swim Suits

PORTRAIT-PAINTERS OF TO-DAY

(Continued from page 54) a good deal upon the sitter's age, background, position, and means, but principally upon the type of canvas that, in her own mind, she has conjured up as desirable. Does she want an exact, or photographic likeness—"something by which the children can remember me"; or must the canvas fit into some other order—the category of the noble and imposing, for example, or the elegant and slightly haughty; the gay and decorative; the sophisticated and fashionable; the unbelievably spiritual; the wholesome and friendly; the pervertedly refined; the provocative and daring; or the Surrealistic and slightly *maladif*?

Many of the renowned painters in the field of portraiture to-day, divide themselves naturally into groups, or classes. There is, for example, the English Decorative school—Elwes, Dugdale, Cathleen Mann (Lady Queensberry). The French Impressionist group—plus a little fantasy—includes, mainly, Edzard, Eisendieck, and Kanelba. The Imaginative school has Tchelitchev and his followers. The Traditionalists include Birley, Lavery, Salisbury, Sickert, and Lintott. The Satirists and the Surrealists have Van Dongen and Dali, properly enthroned. The followers of Elegance and Resemblance include Sorine and de Monvel. There is, finally, the figure of the extraordinary and unpredictable Augustus John.

If potential sitters, within hail of New York, are ever in doubt concerning the selection of a foreign painter, they can feel free to write to Vogue, indicating as nearly as possible the type of painting they have in mind, the length of their stay in New York, their limit as to price, et cetera. The Editors will then suggest a list of the foreign artists who are here and available.

THE AMERICAN PORTRAITISTS

If, however, such inquirers have an American painter in view (Hopkinson, Speicher, Edward Murray, Betts, Seyffert, Karfiol, Kroll, Lydia Field Emmet, Du Bois, Lucioni, Irving Wiles, Lois Williams, Lockman, Ellen Emmet Rand, Dickinson, Poole, Adams, Johansen, Herter, Philipp, Farnsworth, Robert Brackman [who has painted the Lindberghs], Waldo Pierce, Sterne, Soyer, Sterner, Neilson, Goode Davis, et cetera), they would do well to consult such well-known New York dealers as Macheth, Ferargil, Rehn, Reinhardt, Knoedler, The Downtown Gallery, Kraushaar, Carstairs, Seligmann, and Marie Sterner, all of whom are well-informed as to the names, prices, and methods of painting, of such artists.

There is also the matter of the artist's habitat. If a sitter has decided upon, let us say, Augustus John, Gerald Brockhurst, Oswald Birley, Walter Sickert, Glyn Philpot, Sir John Lavery, Cathleen Mann, T. C. Dugdale, Eves, Lamb, Messel, Wyndham Lewis, or Sir Francis Rose (all of them well-known English painters), she will be forced to sit for them in London, as such men practically never visit America. Of this group, Augustus John and Gerald Brockhurst now seem to command the most advanced prices.

If a lady wants to be painted in England, and by an English artist, she

had better call up the offices of Vogue, in London, where she will find the Editors there thoroughly well-informed concerning all such matters.

In Paris, there is a difficulty of another order; namely, that the top-ranking painters there, who are now the great masters in the world's art—Picasso, Matisse, Derain, Bonnard, Segonzac, Dufy, Rouault, Soutine—are very seldom willing to accept portrait commissions. There are, however, other and excellent painters in Paris, whose portraits are of a high order, so that any readers of Vogue, if in France, have but to call up the Paris offices, where the Editors will inform them as to the names, manners, and price ranges of the leading portraitists there.

But there are other well-known Parisian masters who usually spend a season in New York; as, for example, Dietz Edzard, Tchelitchev, Dali, Kanelba, Oberlé, Eisendieck, and—though his studio is in Palm Beach—Boutet de Monvel. Vogue, in its New York offices, is usually aware of the addresses of such painters when they visit America.

THE BASIS FOR PAYMENTS

As to prices! The established basis for portrait charges derives directly from Sir Joshua Reynolds, who, in turn, inherited it from Van Dyck. At any rate, both were extraordinarily good business men (was there a polite word for "racketeers" in their days?) with respect to their portrait work. "My price for a head," Sir Joshua used to write to prospective sitters, "is thirty-five guineas; as far as the knees—seventy; and, for a whole length, one hundred and fifty." He then continues, "It requires three sittings, about an hour and a half each time; but, if the sitter chooses it, the face could be begun and finished in one day. When the face is finished, the rest is done without troubling the sitter."

To-day, there is a wide range of charges among portrait-painters—but a head is still less than a half-length, and a half-length less than a full-length. Generally speaking, the prices are half what they were in 1929, when the top men were charging ten thousand dollars for their full-length portraits. To-day, the same men are charging five. Similarly, those who were in the five-thousand class have cut their charge in two. Furthermore, a dozen of the painters named in this article will, on occasions, execute a head-and-shoulder portrait for as little as six or seven hundred dollars, in oil. In pastel, their charges are considerably less, while, for a monochrome drawing in sanguine, the price should not be over two hundred dollars.

So much for the practical side of portraiture: the matter-of-fact relationships between artist and public. But when an artist approaches the matter of aesthetics, his problem becomes vastly more difficult. "How much," he is certain to ask, "must I strive for likeness, and how much for pure, aesthetic content? What did the ancients do—Rembrandt, Velasquez, Van Dyck? If I transform my model into the image I hold for her, there is certain to remain, for my client, too much of my personal quality and too little of my sitter's. If I do not in the least transform her, the result is likely (Continued on page 92)

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PORTRAIT-PAINTERS OF TO-DAY

(Continued from page 90) to be superficial, accidental and banal. But isn't that, after all, what is expected of me, and am I not justified, therefore, in..." and so on, indefinitely.

That problem—the struggle in the painter's conscience between the ephemeral and the universal, the diverting and the profoundly felt—is faced by every true artist whenever a model sits down before him. It is a problem which meets with all manner of solutions, negations and compromises.

There are, first of all, the superficial painters—some of them extremely expert technicians—who unhesitatingly throw in their lot with mere photographic resemblance, artificial feeling, "smartness," and insufficient observation. But we need pay no heed to such painters as no works of theirs will find their way into our pictorial series.

With such men eliminated, the better painters divide themselves into two groups. Between the two our series of twelve modern portraits will be divided equally. The painters in the first group, the individualists, whose motto is "the artist always before the subject," are inspired by ancient and stirring examples like El Greco, Goya, Manet, Cézanne and Henri Rousseau. They are determined to remain true to their own natures and insist on seeing themselves strongly reflected in everything they paint. A few modern examples: Augustus John, Tchelicheff, Marie Laurencin, Van Dongen, Brockhurst, Sickert, Bérard, Derain and Salvador Dali.

ATTITUDE OF THE INDIVIDUALISTS

The attitude of the individualists is most easily exemplified by the single figure of Rembrandt. For, in Rembrandt's portraits—perhaps because his sitters were of a not too fashionable order—the survival of his own personality was always the artist's primary aim, while that of his sitter was a matter of almost negligible concern to him. The result is that, while his pictures may, at first glance, seem to be likenesses of old ladies, burgomasters, nude models, windmills, peasant women, or even a side of beef—they are actually—in their essential spirit—portraits of Rembrandt himself. There is never any mistaking them. How could there be, since they were living segments of his nature as a man?

But there is the other school ("the sitter as important as the artist")—which is a good deal more interested in likeness, but likeness elegantly, even nobly portrayed. It is in this school that we find Van Dyck properly and regally enthroned; for it was from Van Dyck that the fashionable portraiture of today has so largely been derived.

Of the two methods, that of Van Dyck was infinitely the easier—and more remunerative. Here is a significant account, by a contemporary, of Van Dyck's manner of working:

"He never worked longer than one hour at a time on each portrait. When his clock told the hour he rose and made a bow to the sitter, after which his servant came to prepare fresh brushes and palette, while he received another sitter.

"After having painted the face on the canvas, he placed the sitter in an attitude that he had previously meditated, and, with grey paper and black and white crayons he drew, in a quarter of an hour, the figure and drapery which he arranged in a grand manner and with exquisite taste. He then handed over the drawing to skillful persons whom he had about him, to paint it from the sitter's own clothes, which were sent at Van Dyck's request. The assistants having done their best with the draperies and background, he went over them lightly, and soon produced, by virtue of his genius, the art which we now so greatly admire. As for the hands, he employed persons of both sexes who served as his models."

COSTUMES AND BACKGROUNDS

There is also, in painting people of high rank and fashion, the adventitious aid of elaborate costumes and awesome backgrounds—pillars, greyhounds, Nubian servants, marble halls, distant hills—all of them impressive adjuncts to grandeur in the days of Charles I, when high-born ladies in England liked to be painted on condition that their pearls, velvet dresses, elaborate ruches, white feathers and bare bosoms could all be cunningly and shingly portrayed.

The general air of nobility, elegance and hauteur with which Van Dyck impregnated his sitters, particularly during his long stay in England, exercised a great influence on the British portraitists that followed him. Gainsborough, as one of the examples, inherited Van Dyck's mania for theatrical accessories, standing his Duchesses against classic columns, marble stairways or properly majestic trees. Again, Van Dyck's quite obvious elongation of his figures tended to add to their dignity and breeding, a device which many painters—Sargent, as a modern example—have since found eminently useful. (There is the story that when Sargent was asked to justify his charge of \$10,000 for his portrait of a slightly vulgar American personage, he said, "Well, five thousand for the picture, and five for the breeding.")

Without the aid of elaborate and costly costumes, the painters of portraits would have a very sorry time of it. As an instance, when Philip IV. of Spain discovered Velasquez, he was so fascinated by his singular talents that he continued virtually to hold him a prisoner at his court. That this insignificant monarch and the dreary members of his entourage have not altogether faded into oblivion is principally due to Velasquez, who over a long period of years, was called upon to paint countless glorifying portraits of them—a task which, but for the romantic costumes of the king and his court, he would have found unbearable.

In much the same way, Rubens willingly executed a great variety of portraits of the hardly attractive Infanta Clara Eugenia, while Mignard and Rigaud did noble service before the wigs of Louis XIV. But the supreme wonder of portrait-painting is that Van Dyck, without once attempting suicide, painted forty portraits of Charles I and thirty of Henrietta Maria, his Queen.

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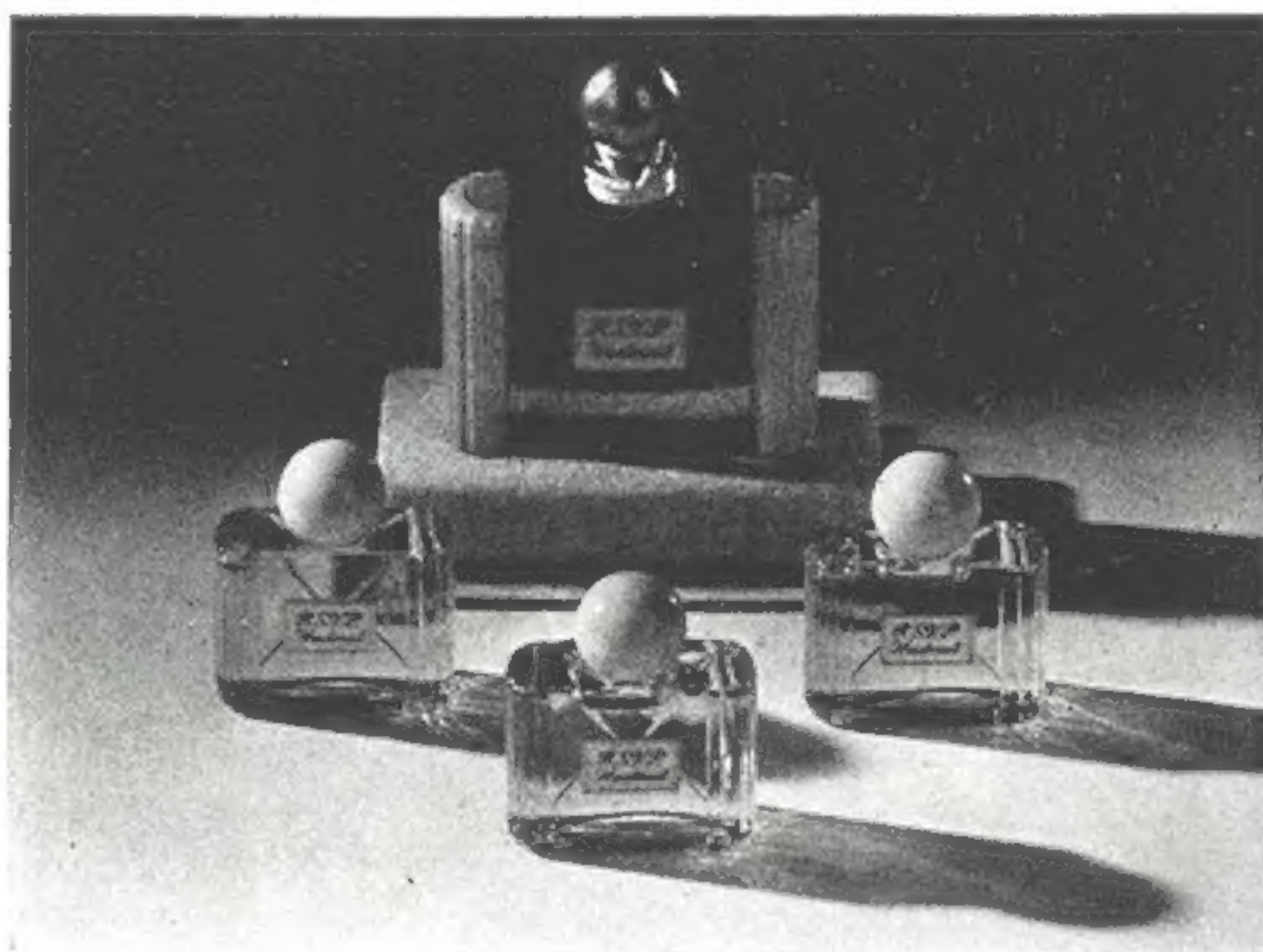
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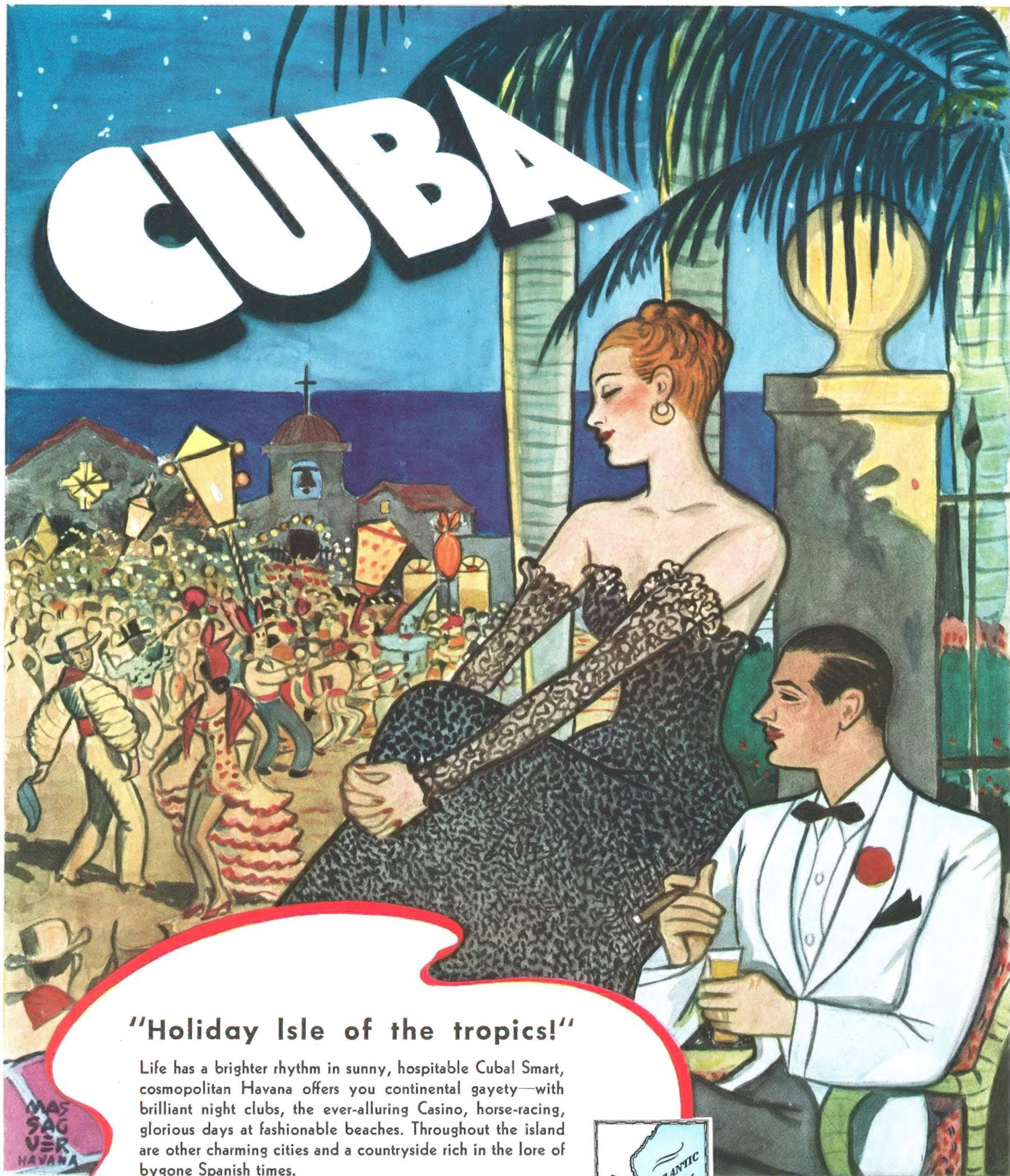
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